Notes concerning FRAGMENT OF SEEKING

a film by Curtis Harrington

A film in the nature of a cinematic portrait, a fragment from the existence of an adolescent Narcissus. The reality of this true Narcissus reveals not the arrogant, beautiful creature of legend, but rather the questioning seeker, not wholly understanding the nature of his desire--until the final, overpowering revelation.

The continuity of time makes visible the image of desire, always there, just beyond. And then, in the moment of fulfillment, the image of death precipitates the truth, and the question is answered.

The cast of the film remains anonymous. It is enough that they have become images, inextricably bound to the lights and shadows of the total film.

An observation . . .

"...it (FRAGMENT OF SEEKING) is like a documentary, a documentary of the soul."

--J. Vaché

July 16 1947

John Hubley
United Productions of Am.
1558 North Vine Street
Hollywood 28, Calif.

Dear John,

I'm not sure you are still at this place - I recollect someone saying that you are not. At any rate I'm sending this there, in the hopes that you can pass it on if you're not, or send it back. We're running another series of films this Fall, and I'm still after FLAT-HATTING, 16mm., if there is any possibility. Would most appreciate hearing from you.

Most Sincerely,

Frank Stauffacher

UPA

United Productions of America

July 17, 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Frank:

Glad to hear from you and I am still at this same place.

We now have the situation straightened out and have two prints (16mm) of "Flat Hatting" on hand. If you will let us know what date you would like to show it, we will guarantee that you get a print this time.

Our new address from August 1 onward will be 1133 North Highland, Hollywood 38. Waiting to hear from you.

Very truly yours,

John Hubley

John Hubley

ask running time

Oct 24th

Address: 1558 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA • *Telephone:* HIllside 8244

Hm
UPA

August 12, 1947

Mr. John Hubley
United Productions of America
1558 North Vine Street
Hollywood, 28, California

Dear Mr. Hubley:

Frank Stauffacher has asked me to contact you regarding a date for showing of FLATHATTING (16mm). We would like to use it on our program of October 24. As we are attempting to meet an August 15th deadline on scheduling of our programs, we'd very much appreciate confirmation of this date from you by return mail.

Will you let us know also what the running time on this film is, and what rental you would charge. Any information about the film itself that you can send on would be useful.

Many thanks for your prompt reply to our previous letters.

Most sincerely.

Martha B. Bullitt
Secretary, Art in Cinema

NEW ADDRESS
1133 NORTH HIGHLAND AVE.
HOLLYWOOD 38, CALIFORNIA

UPA *United Productions of America*

August 13, 1947

Miss Martha B. Bullitt
Secretary, Art in Cinema
Museum of Art
Civic Center
San Francisco, California

Dear Miss Bullitt:

To answer your request to show our film "Flat Hatting" on your program of October 24, this is to notify you that we can ship to you, at a moment's notice, the 16mm print which we have on hand.

The film was made by United Productions of America as a part of the "Flight Safety" series for the Bureau of Aeronautics, U.S. Navy. Story by Phil Eastman and John Hubley. Directed by John Hubley. Backgrounds by William Hurtz and Herbert Klynn.

The running time is approximately six (6) minutes and there will be no charge for rental. However, we will expect you to pay postage.

Very truly yours,

UNITED PRODUCTIONS OF AMERICA

John Hubley

John Hubley

reply to: 1558 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA / *New York address:* ONE EAST 57TH STREET, NEW YORK 21, N. Y.

Hu

October 20, 1947

Mr. John Hubley
UNITED PRODUCTIONS OF AMERICA
1133 North Highland Avenue
Hollywood 38, California

Dear Mr. Hubley:

Although we hope FLAT HATTING is already en route to us, this is just a reminder that we have it booked for showing this Friday (the 24th). We'd appreciate hearing from you by return mail the date it was shipped to us and themethod.

Sincerely,

Martha B. Bullitt
Art in Cinema, Secretary

P.S. How, and how quickly do you want it returned?

Hu

October 27, 1947

Mr. John Hubley
UNITED PRODUCTIONS OF AMERICA
1133 North Highland Avenue
Hollywood, 38, California

Dear Mr. Hubley:

FLAT HATTING was certainly a high moment on last Friday's program, and very much enjoyed all round. Many thanks to you for its use.

Curtis Harrington had notified us to send the film directly to Paul Ballard at the Coronet Theatre, however, in the confusion after the program it was sent on direct to Harrington, and without the little transportation can, which I send to you separately herewith.

Enclosed is a program note of the showing for your interest.

Once again, our thanks to you.

Sincerely,

Martha B. Bullitt

Martha B. Bullitt
Secretary, Art in Cinema

Pour Information Apropos d'Assurance-vie, Consultez:

JEAN CARREAU

Gérant

Agence Montreal No. 1

660 ouest Ste-Catherine

MONTREAL

Téléphone BE 1924

LA COMPAGNIE D'ASSURANCE-VIE EXCELSIOR

FONDÉE EN 1889

Ca

July 16, 1947

Jean Carreau
2 Merton Crescent
Montreal, Canada

Dear Mr.Carreau,

Jean Gilinas, Directeur de la Societe du Filme, University of Montreal, recently saw us on a visit through California. As we have been extremely active in bringing rare and difficult films to the West Coast for serious study, we had an interesting talk with Mr. Gilinas, and exchanged what information there was. He informs me that you might possibly be able to give me some information on the film, THE PURITAN. I realize that this is a very difficult item to show, if not impossible. Nevertheless, I would very grateful to you for corresponding with me, informing me if there is the slightest possibility.

At the root of our cinema activity is the desire to stimulate individual experimenters - not in the typical amateur sense, but in the truly explorative and experimental sense; and so far the interest shown has been gratifying, and the results, too. This, of course, is the result of a very great segment of the local public being just simply bored with the usual commercial film fare. But there seems to be a similarly large group who are sincerely interested in seeing the cinema exploited as an art, as well as entertainment.

I am enclosing some literature regarding our past series. We would be most thankful if you could give us any suggestions, not only on THE PURITAN, but anything else in this vein, including experimental items, if any.

Sincerely yours,

Frank Stauffacher

P.S. We have seen some of the work for the Canadian Film Board of Canada, by Norman MacClaren and Alexander Alexeieff. Could you inform me of any way I could get in touch with them?

FS

Ca

August 6, 1947

M. Jean Carreau
2 Merton Crescent
Montreal, Canada

Dear Mr. Carreau:

I am following up Frank Stauffacher's letter to you regarding the film, THE PURITAN. We are getting our series here in preparation, and are most anxious to get at the sources of material which we have not yet shown.

If you can help us in regard to this film or any others which might fit in with our Art in Cinema showings of films of avant-garde and experimental nature, we would be indeed grateful.

Most sincerely,

Martha B. Bullitt
Secretary, Art in Cinema

Airmail.

THE NATIONAL FILM SOCIETY OF CANADA
Honorary President:
HIS EXCELLENCY THE GOVERNOR GENERAL OF CANADA

MONTREAL
BRANCH

2 Merton Crescent
MONTREAL 29, QUE.

Ca

Aug 12/47

Martha Bullitt
Art in Cinéma
SanFrancisco.Cal.

Dear Miss Bullitt:

Upon my return to Montreal after a month's absence I found your letter and that of Mr Stauffacher's.

I am pleased to recommend you LE PURITAIN as an excellent adult film with Jean-Louis Barrault and Vivianne Romance.

The Distributor for the USA is Mr Jack Hoffberg at 620 9th Ave New York City (18). We have already shown this film twice in five years and we still get requests to show it again.

Other films which I recommend are: ROBBER'S SYMPHONY (Harry Thomas, Republic Pictures N.Y.CIty) L'IDEE (British Museum) and naturally the Mus. of Mod Art collection in NY City.

Also: THE WHITE HELL OF PITZ PALU...THE BLUE ANGEL.. METROPOLIS..WAXWORKS..THE BLUE LIGHT...THE ETERNAL MASK (Brandon Films NYC).. THE ADVENTURES OF PRINCE ACHMED...TABU..THE SCOUNDREL..L'ATALANTE and ZERO DE CONDUITE (Both from Mayer and Burstyn N.Y.CITY) .. AMPHYTRION..RAPT.. Also new French films...LES ENFANTS DU PARADIS .. LES VISITEURS DU SOIR.. L'ETERNEL RETOUR .. LE CORBEAU.. You can trace all of these from Hollywood.

Sincerely yours,

Jean Carreau

Jean CARREAU.
Managing Director.

THE NATIONAL FILM SOCIETY OF CANADA

MONTREAL BRANCH

THE GAZETTE, MONTREAL, SATURDAY, APRIL 7, 1945.

SCREEN PRODUCTIONS

FILM SOCIETY'S FIFTH YEAR

Showing of 'Himlaspelet' Tops Successful Season for Local Branch

By HERBERT WHITTAKER

The showing of Himlaspelet, a Swedish film made only last year, at the final meeting of the Montreal Branch of the Film Society at the Art Association, crowned another highly successful season. Not only was the acquisition of so recent a European film an achievement of some note, but the picture lived up to expectations and provided a most interesting evening of non-commercial film entertainment.

Himlaspelet means The Heavenly Play, and the film is an adaptation from Rune Lindstrom's Est Spel Om En Vag Som Till Himla Bar, which had a great success as a stage play. One would gather that Mr. Lindstrom was influenced by Marc Connelly's Green Pastures and recalls that the Negro play was well received in Sweden.

Seeing Biblical characters through the eyes of a simple peasant of Dalecarlia, it mixes the religious and folk themes together in a long narrative which take the hero from bewildered youth to crabbed old age. The actual point which the film made was perhaps obscure to audiences not understanding Swedish, but the impressive atmosphere and freshness of characterization were a constant delight. The film did not seem to have suffered from wartime restrictions in the making, neither in technical quality or in amount of film available.

The author, who adapted his story to the film, also played the leading role, which makes him a triple-threat man unmatched in Hollywood. His performance was most striking, the difference between Mats Ersson as a youth and as a hateful miser being amazingly well encompassed.

If Himlaspelet was the most newsworthy film of this fifth season of the Film Society branch here, it was equalled by others in interest to an audience seeking cultural, artistic and educational content in its motion picture fare.

Some of the films which have won the designation of 'great' in the records of the cinema, were included in the season's program.

From the American screen came The Life Of Emile Zola, with the story of the Dreyfus case magnificently and sombrely told, and Paul Muni rising to remarkable heights of characterization as Zola. This film has not been seen here professionally due to the Catholic Church's ban on the works of this author. For those of us who had driven to Ontario to see it when it first came out, it was a welcome opportunity to renew one's acquaintance with one of Hollywood's most impressive films.

Other American films seen in revival were King Vidor's famous film of Negro life, Hallelujah, and John Steinbeck's Of Mice And Men, a gem of a picture which was a prize-winner in its year.

From the pre-war French screen came the sharply contrasted items La Maternelle and Girls' Club—the first a subtle psychological treatment of a tragic theme, the second gay and sophisticated, yet not without its subtleties. Another French film of interest was Marcel Pagnol's Toni, full of the heavy atmosphere of Southern France.

There was also the classic Man Of Aran, made by the great documentary film maker, Robert Flaherty, and, from Russia, another acclaimed classic, The Life Of Maxim Gorki. Others in the documentary vein were New Earth, which depicted the conquering of the Zuider Zee; Korakoram, which took us to the Himalayas, and Arctic Hunters, which explored the life of the Baffin Land Eskimos.

There was another wartime European film, I believe, on the program — the Swiss film, Rapt. Despite a morbid and rather confusing story, this one held the interest for the truth of the life it interpreted and the remarkable clarity of its photography.

Jean Carreau, who selects the Film Society's programs in his capacity of general manager of the group, gave the program a filip with the showing of Voice In The Wind, which was well suited to inclusion among the other films, and which was not only made in Hollywood for the commercial market but was shown here through general release. Perhaps Mr. Carreau was subtly reproving his audience for waiting for him to select their art films, and reminding him that art can be found at your neighborhood theatre too, if you only look for it.

THE NATIONAL FILM SOCIETY OF CANADA

MONTREAL BRANCH

THE GAZETTE, MONTREAL, SATURDAY, APRIL 1, 1944.

THE NON-COMMERCIAL FILM

The Montreal Film Society Completes Another Highly Successful Year

By HERBERT WHITTAKER

The Montreal Branch of the National Film Society of Canada, which has now concluded its season of showings at the Art Association galleries, seems to thrive on the difficulties involved in securing the particular type of motion picture which is its province.

Although the war has certainly done little to discourage the Hollywood product, those which the Film Society deals, the non-commercial, cultural and educational films, require a background of academic and artistic calm, for their successful completion. This is a background which is not likely in wartime.

Yet, under the direction of Jean Carreau, its manager, the Montreal society has managed to find enough films this year to give not only its subscribed season of eight performances, but its accustomed ten. And has done so without lowering its standards.

A feather in the cap of the Society was the revival of The Cabinet of Dr. Caligari, an event which has already been commemorated in these columns. This rare collector's item stood the test of time well and showed many in the film society's audience why this film is so famous in the annals of the motion picture.

Four other pictures, all of them new to Montreal screens, equalled Caligari in special interest. These were John Steinbeck's Forgotten Village, the famous Lenin In October, Native Land and the delicate Claudine a L'Ecole, which brought the season to a close.

The Steinbeck film about the battle of education against primitive superstition in Mexico today was previously familiar in its book form. On the screen it gained in emotion and clarity. Native Land had moments of real power in its story of the fight of the unions in America and an impressive commentary by Paul Robeson, Lenin In October, a not-unbiased excursion into the 1918 revolution was also interesting as an example of Russia's fine film-making, while Claudine (from a Colette story) offered an equally fine example of French cinema. Another glimpse of great Russian film-style was presented in Sergei Eisenstein's Time In The Sun, presumably another chip off his epic Thunder Over Mexico block.

A French exhibit which could hardly be called cinematic, but which held a special charm was Le Nouveau Testament, Sacha Guitry's satire on marriage. The suave playing of Guitry himself compelled admiration and balanced the limited use he made of picture resources.

In addition to Caligari, the revivals included the 1940 Academy Award winner, Grapes Of Wrath, also a Steinbeck work; the British film, School For Husbands, and the hilarious Happy Days And Jolly Moments, a collection of Mack Sennett's best comedies. It was fascinating to see unrolled, at one sitting, so many of the films which won for Sennett his fame as a slapstick genius, and which, incidentally, gave Canada its first personality in the motion picture world.

Of the short films offered this season, few made a bigger impression than Experiments In Death, a film account of U.S.S.R. scientific work towards extending the span of human existence. Less scientific but equally bizarre were the surrealist Lot In Sodom and Easter Island, a geographical and archeological item.

Sociological documentaries which maintained the society's avowed interest in educational film material were The 400 Million, about China's people; Power And The Land, on the introduction of electric power to rural U.S., and Degania, a colored film on Jewish settlements in Palestine.

The standard of film, and the wide variety, explain why the Montreal Branch of the National Society has been able to retain its capacity subscription list from year to year. The interest shown in outstanding films of the past indicates that its members are acquiring a certain historical perspective on the motion picture. It is to be hoped that this will be further explored in the future and with the same success as it was this year.

Lewis Jacobs
333 N. Poinsettia Pl
Hollywood 36 Cal

LOS ANGELES CALIF. JUL 22 1:30 AM 8 1947

SAVE THE EASY WAY
BUY U.S. BONDS ON
PAYROLL SAVINGS

THIS SIDE OF CARD IS FOR ADDRESS

Mr . Frank Stauffacher
30 A Glover street
San Francisco 9
California

7/21/47

Dear Frank:

Forgive me for not answering your letter sooner. Ive been deep in the article on American avant garde. I've got to have it finished in the next few weeks and shipped off. I've had several notes from SK Arledge and Smith called up one day to say he would be over the next day but never showed. I doubt whether Vogel's film will be ready by fall - although he has finsihed shooting it. He expects to be busy editing it for quite some time- then sound. At any rate I will mention it to him and tell him to write you himself. His address is 2742 Hollyridge Drive Hollywood. I cant prepare a list for you at the moment as it would take too much time I cant spare [redacted] but if you could wait a couple of weeks I could make a copy of all the films and filmamkers I mention in the article although it is quite doubtfull whether you could find some of the oldies. Looking forward to seeing your [illegible] soon.

Lewis

July 24, 1947

Dear Lewis;

I was just reading a card from you to Frank Stauffacher here at the museum, in which you wonder what beeame of me after I phoned and told you that I would be out to see you and Eli the next day. I am very sorry that I didn't make it, as I was anxious to be able to talk to you more than I was able to on the phone, but as Jim Whitney was driving to San Francisco the next day I decided to go back with him. I will be in Hollywood again in a couple of weeks and I hope that I will be able to see you then. I am working with Frank and Dick on the new film series at the museum, and Frank and I will be driving down, probably in a month or so.

Sincerly,

Harry Smith,
Art in Cinema Society
San Francisco Museum of Art

333 N. Poinsettia Place Hollywood 36 Calif. July 29th ,47

Dear Sidney Peterson:

Eli Willis told me he had seen a rough cut of your new film: The Cage, and thought it had some rather exciting things in it. Would it be too much to ask if I could have a look at it; also could you send me a page of notes on it as I would like to include it in my piece for the English book. I believe I wrote you that I had received the stills [although things have been so hectic here the last month, I cant be too sure that I did write you] but I cant find any notes on the film in my folder. If you did send me some, then the girl who cleans my work room must have carelessly cleaned them into the basket. [A more or less common occurence unless I stand over her]. If you can see your way clear to send me the film, I'd like to have it for [redacted] Wednesday August 6th - as I am [redacted] looking at a print of David Bradley's Macbeth the same night. [If this proves at all interesting perhaps it can be shown on one of the Stauffacher - Foster programs. At any rate I'll let them know] It just occurs to me, perhaps you and they could come to town for that evening and bring both your films [Potted Psalm] and we'd make a regular evening of it. Frank dropped me a note recently that he was thinking of coming [redacted] in for a few days, soon. why not then? If you cant make it I would be grateful to have a look at the film and promise faithfully to ship it back the very next morning.

With best wishes and regards to Frank and Dick,

Sincerely

Lewis Jacobs

Hindy WA 1-7143

Peterson

Kamerdschaft

Aug 2,1947

Dear Lewis,

Sidney Peterson is away on a vacation, and I can't find his address at the moment. I got in touch with his collaborator, Hy Hirsch, and he will try to get the address. In the meanwhile, Pete has the only print of THE CAGE with him, and so even if we contact him, I'm afraid it won't get to you by Wednesday the 6th. But we'll do our best.

Don't know when I can come down. Everything is pretty confused right now. I think that Harry Smith is planning to come, though, perhaps next week, I'm not sure. If I can't make it, he'll certainly get in touch with you this time.

I'm going to write a letter to Eli, thanking him for the superb spread he so kindly gave us in CINEMA. I do hope he can continue to publish the magazine. Its a fine thing.

Sincerely,

Frank Stauffacher

Lewis Jacobs

David Bradley - McBeth 47

August 7, 1947

Mr. Lewis Jacobs
333 N. Poinsettia Place
Hollywood 36, California

Dear Mr. Jacobs:

Frank Stauffacher has asked me to write to you regarding David Bradley's film, MCBETH, which you mention previewing on August 6th.

We are scrambling around here, trying to meet an August 15th deadline for scheduling our Fall Art in Cinema programs (the dates are five Fridays, Oct. 10th, 17th, 24th, 31st, and Nov. 7th.) and trying to work in as much new material as possible, in order not to lean as heavily as in the past on the MMA. Frank and Dick Foster are both working on their own jobs and doing Art in Cinema in whatever spare time, ergo you're hearing from me instead of directly from one of them.

If you could let us know just as soon as possible about MCBETH, whether you think it's good and would fit in with our program, its length, availability etc. we'd certainly appreciate it. To this end I hopefully enclose a stamped return envelope for your reply.

Many thanks for your help.

Sincerely,

Martha B. Bullitt

Martha B. Bullitt

August 7, 1947

Dear Mr. Jacobs;

I am going to be in Los Angeles next week looking for films for our Art in Cinema Series in October, and I hope that it will be possible for me to see you at that time. I will give you a call some time at the first of the week and possibly we can arrange a meeting. We are now renting a theater here and will be showing films there twicw a week in addition to the regular programs at the museum.

Sincerly yours,

Harry E. Smith

August 7, 1947

Dear Mr. Jacobs;

I am going to be in Los Angeles next week looking for films for showing in the Artb

August 8th 47

Dear Martha Bullitt:

I'm afraid I cannot recommend MacBeth for a museum showing. Its production qualities are progressive enough but its acting is fairly amateurish. This fault could have been overlooked if any imagination had been spent on the film's treatment, but there again I must class it as pedestrian. In all fairness however, I must say, considering the circumstances and what the boys had to work with they did a creditable production. However it's strictly for the high school crowd.

Sincerely

Iris Jacoby

July 17,1947

Dear Lewis,

We're trying to schedule a Fall ART IN CINEMA series. I thought you might have something new to suggest in the way of experiments - since you are dealing with that subject for the British book.

Please tell Eli that we are copying off our mailing list for him, as well as the Berkeley list, which is even larger than ours.

I hope to get down there soon - it seems one, or all of us will just have to come down. We always come back with some good ideas and tips.

If you think of it, we'd very much like to have Joe Vogel's address, in an effort to get his film for Fall showing.

Sincerely

Frank Stauffacher

Lewis Jacobs

Fl

July 17,1947

Robert Florey
11411 Ayrshire Road
West Los Angeles 24
Calif.

Dear Mr. Florey,

Since my last letter some months ago we have continued to make inquires here and there re those lost early experimental films of yours, but still no luck. Do you know anything further about them, yourself?

We're doing our best to schedule another series for this coming October, but it looks as if we've exhausted most of the sources for this type of thing. By any chance do you have suggestions?

Reading through a copy of the Cinema Yearbook of Japan for 1938, I came across the article by you in which you name a film Chushingura as being very good. I don't suppose there would be any possible chance of trying to get it, or any other Japanese film of quality. At any rate, the question naturally occurred, and perhaps you would know something about it.

Most sincerely yours,

Frank Stauffacher

Le

Francis Lee

413 W. 31st st. N.Y.C.

(send him my regards)

Paul Johnston

128 W. 10th st. N.Y.C. 14.

This person is going to open an "Avant Garde" and "experimental ~~pla~~ films" - theater in N.Y. I told him that you will write him you can exchange films thought ideas and God knows what, personaly I do not like him. He made a short film himself called "frustration" which is below discription, I met him only once so my "woman intuition" might be wrong, still if you do any business with him have every thing clear on paper.

Joe Slavin work in the Museum of Non Objective paintings

24 E 54 st.

Is working now on a film — Metamorphoses by Kafka. is a swell person, ask him to tell you of any thing of interest generally as well as what the Baroness is sponsoring.

Leland Mellard 108 W. 16 st. Tell him that I told you that he knows a french man whose name I can not think of. This person (the ~~for~~ Franchman) is doing some films of some painters work, is working now on Miro, from what I heard it must be good. I turned the place upside down looking for an adress of some laboratories in Canada which are doing interesting films but, — I can not find the adress.

Excuse my so called "English" it is way past midnight. ——

Barbara

Le

July 18, 1947

Francis Lee
413 West 31st
New York Cityl.

Dear Mr. Lee;

Some time ago Hans Richhermentioned to us that you had made several very interesting motion pictures. The Art in Cinema Society, at the San Francisco Museum of Art, has, for the past two years, been showing such creative cinema work as we have been able to locate. Naturally, we are interested in learning more about your work and about the possibility of rentals.

We are sending you information on our first three series of films that will indicate the type of material that we are most interested in.

Sincerly yours,

Harry E. Smith
Art in Cinema Society
San Francisco Museum of Art

Si

July 19, 1947.

Kurt Siodmak
8568 Lookout Mountain Avenue
Hollywood California.

Dear Mr. Siodmak;

For the past two years the Art in Cinema Society here has been trying to present as many of the outstanding motion pictures made in this country and abroad as we could locate. We are very anxious to show Mesden an Sontag and I am writing to you in the hope that you yourself have a copy, or know where one is available. We would prefer to use a sixteen millimeter print if that is possible.

I am inclosing the programs of our first three series, and would very much appreciate any information that you could give us, not only on Mesden an Sontag but also on anything else that would seem to you suitable for our future programs.

Sincerly yours,

Harry E. Smith
Art in Cinema Society
San Francisco Museum of Art.

EXECUTIVE OFFICES
321 WEST 44TH STREET
NEW YORK

TELEPHONE
EXCHANGE
HOLLY 1251

WARNER BROS.
PICTURES, INC.
WEST COAST STUDIOS
BURBANK, CALIFORNIA

August 12, 1947

Mr. Harry E. Smith
Art in Cinema Society
San Francisco Museum of Art
San Francisco, Calif.

Dear Sir:

I am sorry to say that there is no copy of the picture MENSCHEN AM SONTAG in the United States and I am, therefore, unable to oblige you with a copy.

I have not been in Europe for the last eleven years and therefore can offer no suggestions for suitable material from there.

Sincerely yours,

Curt Siodmak

Curt Siodmak

VITAPHONE
REG'D TRADE MARK

Ke

July 19, 1947

Gyorgy Kepes
Institute of Design
Chicago 10, Illinois.

Dear Mr. Kepes;

Last fall when we rented the Moholy-Nagy film Black, White, and Grey from the Institute of Design it was suggested that you might be able to help us locate films suitable for our programs.

At present, we are most anxious to show the work of American experimentors - particularly abstract and non-objective films, and documentary films with an experimental approach. If you yourself have any material of this type, or if you know of anyone having any, we would very much like to learn of it. We give very liberal rentals and, of course, pay any shipping and insurance charges.

I am inclosing data on our earlier series that will give you an idea of the type of material that we are most interested in.

Sincerly yours,

Harry E. Smith,
ART in CINEMA SOCIETY
San Francisco Art Museum

July 24, 1947

Schweizerisches Filmarchiv
Basil
Switzerland.

Gentleman:

For the past two years the Art in Cinema Society has been showing at the San Francisco Museum of Art a series of motion pictures selected for their artistic significance rather than for their commercial value. I am writing to you in the hope that it will be possible for us to, obtain on loan from you films not available in this country.

I am inclosing listings of our first two series of programs at the museum, as well as information on a special series that we held in cooperation with the University of California. These will give you an idea of the type of material in which we are most interested. As you can see we are most anxious to show as many abstract, non-objective, and surrealist films as we can locate.

If you can send us information on any material in your library that would be available to us, we would be very pleased. We are also acting as the distrubutor for some of the most interesting work by experimental cinema workers in this country - The Audio-Visual music of John and James Whitney, the recent color abstractions of the pioneer Oskar Fischinger, Sarah Cathrine Arlidge's surrealist dance films, and the hand drawn color films of Harry Smith, among others. We would be very glad to loan you any of this material in exchange for the loan of films from your own library.

We are willing to pay very liberal rentals on any material that we use in our showings, as well of taking care of any shipping and insurance charges.

We would very much appreciate an Air Mail reply.

Sincerly yours,

Harry E. Smith
Art in Cinema Society
San Francisco Museum of Art.

July 25, 1947

Schweizerisches Filmarchiv
Basil
Switzerland.

Gentleman:

For the past two years the Art in Cinema Society of the San Francisco Museum of art has been showing a series of motion pictures selected for thier artistic significance rather than for thier commercial value. I am writing to you in the hope that it will be possible for us to obtain on loan

CIRCLE 6-9438

CABLE ADDRESS INFILFOUND

International Film Foundation, Inc.

SUITE 1000
1600 BROADWAY
NEW YORK 19, N. Y.

JULIEN BRYAN
EXECUTIVE DIRECTOR

R. E. BLACKWELL
ASSOCIATE DIRECTOR

July 24, 1947

Messrs. Richard Foster and Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Foster and Mr. Stauffacher:

Mr. Arthur Rosenheimer of the Museum of Modern Art suggested to me that you might be interested in a film I have just finished, called BOUNDARY LINES, for showing in your program at the Museum.

The technique of the film is quite simple, but is, I believe, a new direction in film making. It is composed of a series of painted images, moving lines, realistic and abstract symbols combined with music and voice in a manner calculated to produce a maximum emotional impact.

At any rate, if you care to look at it, Mr. Winston O. Siler at the Motion Picture Bureau of the Y.M.C.A. (351 Turk Street, San Francisco 2), has a print. (It is 16 MM, color.) He will, I am sure, arrange to screen it for you. I believe he also rents the print.

I was in San Francisco recently and obtained a copy of your book called "Art in Cinema." I do wish you good luck with your film program.

Sincerely,

Philip Stapp

Philip Stapp
Art Director

PS:cr

Incurred
owed

August 4, 1947

Mr. Philip Stapp
Art Director
International Film Foundation, Inc.
1600 Broadway
New York, 19, N. Y.

Dear Mr. Stapp:

Your letter to Messrs. Stauffacher and Foster regarding the film BOUNDARY LINES was most gratefully received. They have contacted Mr. Siler about it and shall arrange to preview it just as soon as possible.

As both Mr. Foster and Mr. Stauffacher have outside jobs and do all the programming of our ART IN CINEMA series in their spare time, I am taking this opportunity to thank you for them for this intelligence of your film; for they are hard-pressed right now. You shall hear from one or the other of them at the earliest opportunity regarding their reaction to your film.

If you run across or have at hand any further information on films (both 35mm and 16mm) which might fit in with the kind of programs we're doing here we'd appreciate so much knowing about them. The field is limited and so we welcome every scrap of information.

Many thanks for your kind letter.

Sincerely,

Martha B. Bullitt

Martha B. Bullitt

A and F

July 24, 1947

A and F films,
1600 Broadway,
New York, New York.

Gentleman;

Would you please let us know what the length and rental are for the HISTORY OF ANIMATED CARTOONS (produced in France) that you have in your library.

We would also like to learn of anything else that you think might be suitable for our Art in Cinema showings. I inclose listings of our first two series that will give you an idea of the type of material we are most interested in. As you can see, our programs consist largely of Abstract, non-objective, surrealist, and such other pictures having an experimental approach.

Sincerly yours,

Harry E. Smith
Art in Cinema Society
San Francisco Museum of Art.

A. F. FILMS, INC. 1600 BROADWAY, N. Y. 19

ADVANCE RELEASE

* WON GRAND PRIZE AT BRUSSELS' "FILM FESTIVAL" FOR THE BEST INTERNATIONAL DOCUMENTARY.

* BIRTH OF THE MOTION PICTURE

B/W Sound - English commentary

Produced by ROGER LEENHARDT, 1947

THE BIRTH OF THE MOTION PICTURE is made up of two two-reel films, which can be shown independently or together. The first part deals with animated cartoons. The second part follows the development of the motion picture camera.

* ANIMATED CARTOONS: THE TOY THAT GREW UP - 17 minutes

Although magic lanterns had been in vogue for many years, it was not until the invention of a child's toy that the first step was taken towards today's motion pictures. This toy, called the traumatrope, the film shows us, led the Belgian physicist, Joseph Plateau to study a characteristic of the human eye called the persistence of vision. Plateau established that the retina of the eye retains an impression of a luminous object a full third of a second after the actual light source disappeared.

Plateau used this scientific fact to make up a machine that seemed to animate static drawings. Emile Reynaud developed Plateau's machine further and was the first to show animated cartoons. Reynaud perfected his machine, the Praxinxoscope, to such a degree that with it he could put on a real theatrical performance, lasting a full quarter of an hour. The animated cartoons of Reynaud, of which one complete story is shown in the film, are as full fantasy and almost as scientifically accurate as the product of today's animation studios.

35mm: Write for information

16mm: RENTAL - $ ~~5.50~~ 4.00 per day
SALE - ~~$56.00~~ 60.00 List

Continued ----------

A. F. FILMS, INC. 1600 BROADWAY, N. Y. 19

ADVANCE RELEASE

* THE BIOGRAPHY OF THE MOTION PICTURE CAMERA - 20 minutes

To be able to photograph and reproduce living movement, movement itself had to be understood first. We see the first man to undertake a scientific study of movement, Marey, a French physician. In analyzing the gallop of a horse in one of the experiments shown in the film, he determined that the animal rests momentarily on only one leg.

This was disputed on both sides of the ocean and settled experimentally by Edward Muybridge, a San Francisco photographer, who used a batter of 24 cameras to catch the successive stages of a horse's movement.

The film then discusses the problem of raving to create a camera which would be able to do the job of Marey's multiple cameras on one photographic plate. Marey, among others, achieved this by inventing the chronophotograph.

We then see that it fell to Thomas Edison to invent film which he used in a motion picture camera. As early as 1888, Edison was making films, several of which are shown in the film, with a camera of his own invention. Edison also invented a projector but his viewing machine was intended only for one onlooker. It was Louis Lumiere in France who invented a successful commercial projector which could show films to a larger audience. Lumiere also started to make films about everyday events, which are also shown in the film.

The moving pictures had finally been born.

Vol I No. 16

35mm: Write for information

16mm: RENTAL - $ ~~3.00~~ 4.00
SALE - $ ~~56.00~~ 60.00

French version entitled - NAISSANCE DU CINEMA
Running time - 40 minutes - 16mm
RENTAL - $ 8.00 per day

A. F. FILMS, INC. 1600 BROADWAY, N. Y. 19

FILMS FROM FRANCE

With English or French Narration

RENTAL: 16mm - $2.00 per reel per day
SALE: " - $30.00 " " List
35mm - Write for information

THE BIRTH OF THE MOTION PICTURE
produced for the 50th anniversary of the Cinema comprises two 2-reel films which may be shown independently or together. The two subjects are as follows:

ANIMATED CARTOONS:THE TOY THAT GREW UP
A film that shows Plateau, a Belgian physicist, who devised a machine to animate static drawings, and the further scientific developments made by Emile Reynaud that led to the realization of today's animation studios.

BIOGRAPHY OF THE MOTION PICTURE CAMERA
A film record of the successful inventions by Marey, Edward Muybridge, Louis Lumiere and Thomas Edison and others which resulted in the modern moving picture camera that opened a new industry for the world.

THE PASSING HOURS - 1 reel
The story of the invention of clocks through the middle ages up to the present day. Now that man has learned to keep time, he is beset by keeping up with it. A gaily told informative film.

FOUR YEARS-A SUMMING UP - 1 reel
The charred ruins of once famous cities, the broken bridges and destroyed railroads, the mined fields and ports, all these bear witness to the great struggle for which the soil of France served as a battleground. Today the people of France, who joined in the fight against the Nazis even when it meant adding to the total destruction of their own land, are working hard at the task of repairing the ruins and restoring their country.

HERMITS OF THE SKY - 1 reel
The story of four voluntary hermits atop one of the highest observatories where these scientists work and study in snow-bound isolation for nine months of each year. An interesting film report of their scientific and astronomical discoveries, occupations, and diversions.

THE GLASS BELL - 1 reel
This is the story of an average man, the "Joe Doakes" of France and his life under fascism. This film points to the threat facing all men who are indifferent to democratic process. A film for discussion purposes.

AUBUSSON TAPESTRIES - 1½ reels
The making of a modern tapestry. Jean Lurcat, the famous artist, is seen designing an original creation which the looms of the weavers of Aubusson bring into existence.

DAREDEVILS OF THE ALPS - 2 reels
A breath-taking adventure of mountain climbers who dared an ascent of more than thirteen thousand feet to conquer five granite straight-walled peaks surrounding Mount Blanc.

FRANCE REGAINS HER FRONTIERS - 1 reel
The Nazis fought hard to hold France. They withdrew slowly, leaving ruin and destruction. The French fought with the enemy and the weather. The silent stealthy advance in the snow, the frozen corpses, the rubble of former homes, the oppressive uneasiness of street fighting and the final release and joy of the inhabitants - this is the story of Colmar and all liberated French towns.

LETTER FROM PARIS - 2 reels
Paris in 1945-1946 was still gay, charming and beautiful, but not quite the same as it was before the war. It sounded and looked different with bicycles and horse-drawn buggies; with long lines of people waiting to buy rationed food. In the suburbs could be found the wreckage caused by bombing, and the factories, although hit from the air, were working again, turning out new cars. As the offices, shops and factories let out, the streets were full of people on their way home or to the theatre. Evening settles over the roofs of Paris--the nightclubs open. Morning newspapers are put to bed, and as late night workers stop in at their favorite bar for a cup of coffee, the sun comes up over the thousand chimney pots of Paris and the city gets ready for another day.

ROUAD-ISLAND OF THE CRUSADERS - 1 reel
These island fishermen in the 20th century still work and live under conditions which prevailed during the time of the Crusaders.

SPELUNKING-A NEW SCIENCE - 2 reels
The amazing venture of sportsmen and scientists who descended a thousand feet into the earth's caverns for scientific research. It is the first time a motion picture camera recorded such an expedition.

CRAFTS OF THE FIRE - 1 reel
The magic of fire completes man's work that goes into making glass, china, pottery, enamels, and stained glass.

CAMPS OF THE DEAD - 2 reels
This film is a photographic record of the German concentration camps. It is a factual, eyewitness account of conditions when the Allies arrived, and covers eight different camps in various part of Germany. Included are the camps of Dachau, Buchenwald, Belsen, Ohrdrus, Tehkal, and others.

ART SURVIVES THE TIMES - 1 reel
Art is shown coming home to the Louvre, to Versailles, to Malmaison, to all the treasure houses of France. There are scenes in Montparnasse, at the cafes, in the studios. The camera shifts from the young and unsung, to the titans of modern art. Utrillo is seen working in his home near Paris. Roualt shows his pictures to the audience. Braque, Matisse, Picasso, all the grand old men who are still the most vital spirits in living art, are visited in their studios, shown at work. Then there are the sculptors, Laurens and Janniot; the architects, Le Corbusier and Perret, planning new cities to replace those which have been destroyed. It is the resurgence of French art.

THE SUNKEN FLEET - 1 reel
Underwater feats of daring by skilled deep-sea divers whose fearless work made possible the refloating of a sunken merchant marine.

LIBERATION OF PARIS - 3 reels
The historic siege - August 1944, in the streets of Paris, by men and women of the resistance movement who liberated their city before the arrival of allied troops.

THE WHEELS TURN AGAIN - 1 reel
The wheels of industry in France are again in operation in all fields of endeavor from the manufacture of automobiles to fashion.

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS FRANCEACTU

A

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY · NEW YORK 19, N. Y.
PARIS · BRUSSELS · CAIRO · RIO de JANEIRO

July 29, 1947

Mr. Harry E. Smith
San Francisco Museum of Art
San Francisco, California

Dear Mr. Smith:

In reference to your letter of July 24, ANIMATED CARTOONS is a two-reel subject which runs for approximately 17 minutes. This is the first of two films which comprise BIRTH OF THE MOTION PICTURE. The second part is entitled, THE BIOGRAPHY OF THE MOTION PICTURE CAMERA, and runs for 20 minutes. Each of these subjects may be obtained on 16mm, at the rental price of $4.00 per day.

We are enclosing herewith, descriptive material on the above-mentioned film, and a short descriptive list of all other films which we distribute. We trust you will find the material suitable for your Art in Cinema showings. We shall be glad to book any that you may find interesting.

Very many thanks for your inquiry, and we look forward to the pleasure of servicing you with our films.

Yours sincerely,

M. Reid

Muriel Reid, Film Librarian
A. F. FILMS, INC.

~~What about~~
~~L'Age d'or~~ ?
no

Book 40 mm
Oct 24th

A.F.

Aug 11,1947

Muriel Reid, Film Librarian
A.F.Films, Inc.
1600 Broadway, New York 19,N.Y.

Dear Miss Reid,

Answering your letter of July 19,1947 to Mr. Harry Smith, we'd like to request booking for both the ANIMATED CARTOONS:THE TOY THAT GREW UP and THE BIOGRAPHY OF THE MOTION PICTURE CAMERA for Chesterfield Films, as noted:

ANIMATED CARTOONS October 10
BIOGRAPHY OF MOTION PICTURE CAMERA October 17

Thank you very much for your information, and the descriptive list of your other available films. And could you send us confirmation on the above two films as soon as possible?

Most sincerely yours,

Frank Stauffacher

Frank Stauffacher

TELEPHONE: CIRCLE 7-2850

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY · NEW YORK 19, N. Y.
PARIS BRUSSELS CAIRO · RIO de JANEIRO

INVOICE # 1123

A.F

San Francisco Museum of Art
San Francisco
California

August 14, 1947

U 21211

Att: Mr. Stauffacher

Subject: ANIMATED CARTOONS
Playdate - October 10, 1947 $ 4.00

BIOGRAPHY OF THE MOTION PICTURE CAMERA
Playdate - October 17, 1947 4.00

8.00

Shipping Advice: From this office - Express Collect
Return - Express Prepaid
Payment - C.O.D.

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY · NEW YORK 19, N. Y.
PARIS · BRUSSELS · CAIRO · RIO de JANEIRO

August 14, 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

This is to advise that ANIMATED CARTOONS, and BIOGRAPHY OF THE MOTION PICTURE CAMERA, have been booked as per the enclosed invoice, and will be shipped in good time to arrive for your play-date.

We shall be most grateful for the prompt return of these prints, as they are urgently needed to service other requests.

Very many thanks for your booking.

Yours sincerely,

M. Reid

Muriel Reid, Film Librarian
A. F. FILMS, INC.

Enc.

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS FRANCEACTU

A.F.

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY · NEW YORK 19, N. Y.
PARIS · BRUSSELS · CAIRO · RIO de JANEIRO

September 9, 1947

San Francisco Museum of Art
San Francisco, California

ATT: MR. STAUFFACHER

Dear Mr. Stauffacher:

We thankfully acknowledge the opportunity of having been permitted to service you with the French produced films distributed by our company. It is unnecessary to point out the value of your assistance in disseminating facts on how people of another country work, think, and conduct affairs.

I hesitate to make the following request realizing how little time one has for such matters, but it would be of infinite use to obtain your reaction and also that of the audience at presentations of our films.

Any and all comments would be deeply appreciated by the writer for the purpose of imparting to French documentalists how their films are being received.

Gratefully yours,

Rosalind Kossoff
Director of A.F. Films, Inc.

RK/mf

OCTOBER 3, 1947

NIGHT LETTER PREPAID

TO: A. F. FILMS
1600 BROADWAY
NEW YORK CITY

WORRIED REGARDING OUR OCT. 10th BOOKING BIRTH OF THE MOTION PICTURE XXXX

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

(35)

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1201

SYMBOLS
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1947 OCT 6 AM 8 16

FA10 8 COLLECT=NEWYORK NY 6 1015A

FRANK STAUFFACHER=

SAN FRANCISCO MUSEUM OF ART=

ANIMATED CARTOONS SHIPPED PARCEL POST SEPTEMBER 30TH:

=A F FILMS INC.

.30.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

We

Aug 2 1947

Herman G.Weinberg
Avenue Playhouse
6th Ave & 47th Street
New York,

Dear Mr. Weinberg,

We're trying to get another series together for the month of October and the early part of November. It is quite possible that we may use some 35mm. equipment, at least part of the time. Which leads me quite naturally to ask regarding the two Vigo films - how they are being handled, rental prices, etc. ZERO DE CONDUITE and L'ATALANTE. Would there be any possibility of our renting them?

Sincerely yours,

Frank Stauffacher

Aug 12,1947 WEi

Dear Mr Stauffacher,

Please forgive this tardy answer to yours of the 12th with regard to "Zero de Conduite" & "L'Atalante". I'm turning your inquiry over to the distributors, Cine Classics Inc., 117 West 48 St., NYC and you will hear from them direct. Best regards,

Yours,

Herman G Weinberg

PS Thanks for the 2 copies of the avant-garde brochures. They were very handsomely gotten up.

THIS SIDE OF CARD IS FOR ADDRESS

NEW YORK, N.Y.
AUG 13
730AM
1947
RADIO CITY STA.

19

Frank Stauffacher, esq.
San Francisco Museum of Art
War Memorial - Civic Center
San Francisco, Cal.

AIR MAIL

August 4/47
2742 Hollyridge Dr.

V8

Dear Mr. Smith —

It will be a pleasure to show my films at the Museum. As present am still cutting my footage but hope to have a decent print soon. Of course the sound track is the real problem but expect to solve that in the near future —

Please give me a ring when you arrive on your visit to Hollywood ——— HE-3904

Sincerely
Joseph Vogel

Vo

July 24, 1947

Joe Vogel
2742 Hollyridge Drive
Hollywood California.

Dear Mr. Vogel;

For some time we have been interested in the reports that we have heard about your motin picture - Jim Whitney and Lewis Jacobs, among others, having spoken of it. As we are now planning a series of films for showing this fall, we are very anxious to learn if you expect to have work done by that time, and if so, if we will be able to obtain rental of it for a showing in October. In a card from Jacobs a few days ago he said that you were through shooting, but that you expected to be busy editing for some time.

As you probably know, we pay very liberal rentals as we are anxious to do as much as possible to encourage experimental film work.

I will probably be in Hollywood within the next three weeks, and I hope that I will be able to see you at that time.

Sincerly yours

Harry E. Smith,
Art in Cinema Society
San Francisco Museum of Art.

Vo

August 7, 1947

Dear Joseph Vogel;

I am going to be in Los Angeles and Hollywood next week and I hope that it will be possible for me to get in touch with you at that time. I am very interested in your work. I will phone you sometim e early in the week and possibly we can arrange a meeting.

Sincerly yours,

Harry E. Smith.

V8

17 Sept.1947

Joseph Vogel
2742 Hollyridge Drive
Los Angeles, Calif.

Dear Mr. Vogel,

Enclosed are a few announcements of our forthcoming Art in Cinema Series, with your film scheduled for Oct.31. Harry Smith is not here at the present time -as I write this letter - and I do not know what arrangements he made with you - he only said that what he saw of your film was quite good, quite experimental and interesting, and so of course, we'll all be looking forward to seeing it. Unless the sound track is of the utmost importance to the film, please don't let it hold up the showing.

We're trying to organize a small gallery exhibit to run in conjunction with the series; it will contain stills, etc. pertaining to the films shown. I would be happy to get some from you if you have any. If so, please send them soon as possible (stills from your film, that is, of course).

Most sincerely yours,

Frank Stauffacher
Cinema

2742 Hollyridge Dr
Hollywood 28, Cal
Oct. 13/47

My Dear Mr. Hauptfuhrer

I recall that I promised to mail the film to you around October 15th — as things look now I must postpone it to October 22 or 23. This delay is due primarily to laboratory schedule — I have my two sound tracks already recorded and shall do my dubbing this coming Friday — the moment I get back the composite print I shall rush it up to you —

Orig. Sked. for Oct 31 Can we?

Sincerely yours
Joseph Vogel

How

August 7, 1947

Mr. Robert Howard
c/o Mrs. Kent
Kentfield, California

Dear Mr. Howard:

Frank Stauffacher has asked me to write to you regarding a film we hear you are making. Frank understood from Hy Hirsch that you are doing some very interesting color experiments on film.

At present we are preparing our Fall series of Art in Cinema and anxious to get hold of as much new experimental work as possible. Could you make your film available to us for a showing on one of the dates of the series? (It will run on the Friday nights, October 10th, 17th, 24th, 31st and Nov. 7th.)

We're trying to meet an August 15th deadline for scheduling of our programs, so if there is a possibility that your film would fit in with our program and you would let us use it, we'd appreciate hearing from you as soon as possible. Could you let us know how long it is and a little about it, and on what terms you might ~~xxxx~~ let us have it?

With many thanks for any help you can give us on this.

Sincerely,

Martha B. Bullitt

I send a copy of this to your San Francisco address so that it will reach you as soon as possible.

523 Francisco St. S.F.

Yes
Nov. 7

August 7, 1947

BRANDON FILMS, INC.
1600 Broadway
New York, N. Y.

Gentlemen:

The Museum of Modern Art informs us that you have on hand a 16mm print of the film KAMRADSCHAFT. We would like to book this film for showing on the October 17th program of our Art in Cinema series.

As we are trying to meet an August 15th deadline on scheduling, we would very much appreciate hearing from you by return mail whether this film will be available for this date, what the running time is, and what the rental fee would be. How good a condition is the film in?

With many thanks for your good offices of the past,

Most sincerely,

Martha B. Bullitt

Martha B. Bullitt
Secretary, Art in Cinema

799 Broadway

Aug,16,1947

Brandon Films,Inc.
1600 Broadway
New York,N.Y.

Gentlemen,

A letter from Mr. Jean Carreau, National Film Society of Canada, informs me that you have prints available of:

THE WHITE HELL OF PITZ PALU
THE BLUE LIGHT

I would be most sincerely grateful if you could answer at your earliest convenience, re the above two films, as well as possible confirmation of KAMRADSCHAFT as per Miss Martha Bullitt's letter of August 7.

As our next series of ~~our~~ "Art in Cinema" is scheduled to begin the first of October, and as we hope to have the series all confirmed by the end of this month, we'd appreciate, as I say, hearing from you as soon as is possible.

Yours very truly,

Frank Stauffacher

Brandon Films, Inc.
1600 Broadway, New York 19

Gentlemen,

Thank you for help in arranging our Art in Cinema, Series three, KAMERADSCHAFT on Oct 17, and THE PURITAN on Nov. 7.

This letter is for the purpose of inquiring what additional charge there would be above the 27.50 for THE PURITAN, for showing it two nights, Nov.7 and Nov 8, instead of the one night.

Most sincerely yours,

Frank Stauffacher
Cinema

MAIL

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

AUG 20 1947

Aug,16,1947

Brandon Films,Inc.
1600 Broadway
New York,N.Y.

Gentlemen,

A letter from Mr. Jean Carreau, National Film Society of Canada, informs me that you have prints available of:

NOT A BRANDON ITEM
WITHDRAWN 10 YEARS AGO
THE WHITE HELL OF PITZ PALU S.D.
THE BLUE LIGHT S.D.

already booked I notified

I would be most sincerely grateful if you could answer at your earliest convenience, re the above two films, as well as possible confirmation of KAMRADSCHAFT as per Miss Martha Bullitt's letter of August 7.

As our next series of ~~Sov~~ "Art in Cinema" is scheduled to begin the first of October, and as we hope to have the series all confirmed by the end of this month, we'd appreciate, as I say, hearing from you as soon as is possible.

Yours very truly,

Frank Stauffacher

Frank Stauffacher

PARDON BREVITY — AND PENCIL —
ONLY WAY GET ANSWER BACK
SAME DAY.

Gentlemen: DATE 8/18/47

Your order number ..... of 8/7/47 date has been received and bookings have been made as follows:

KAMRADSCHAFT October 17th showing

85 min. Rental $35.00 This is a used print but in good condition.

Confirmation and invoice will be forwarded at a later date. Thank you.

Sincerely yours,
BRANDON FILMS, INC.
1600 Broadway, New York 19, N. Y.

Kathleen Rubens

NEW YORK, N.Y. AUG 18 1030PM 1947

SAVE THE EASY WAY
BUY U.S. BONDS ON
PAYROLL SAVINGS

THIS SIDE OF CARD IS FOR ADDRESS

Martha B. Byllitt, Sec'y
Art in Cinema
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, California

Purchase 1947

AUGUST 22, 1947

NIGHT LETTER PREPAID

BRANDON FILMS, INC.
1600 BROADWAY
NEW YORK CITY

PLEASE XXXXXXXXXXXXXXXXXXXXXX WIRE COLLECT IMMEDIATELY CONFIRMATION FOR WHITE HELL OF PITZ PALU BLUE LIGHT KAMARADSCHAFT THE PURITAN ONE EACH FOR OCT. 10, 17, 24, 31, NOV. 7. MANY THANKS.

STAUFFACHER
S.F.M.A.

SENT BY : MBB
CHARGE TO ART IN CINEMA

****

AUGUST 25, 1947

NATIONAL FILM EXCHANGE
STATION E BROADWAY
TOLEDO, OHIO

PLEASE CONFIRM IMMEDIATELY POSSIBILITY OF BOOKING WHITE HELL OF PITZ PALU 16MM FOR NOV 7. WIRE COLLECT.

STAUFFACHER
S.F.M.A.

Sent by: RBF
CHARGE TO ART INCINEMA

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

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(53)

FA176 14COLLECT=BZNEWYORKNY 26 248P 1947 AUG 26 PM 1 03

STAUFFACHER=

SAN FRANCISCO MUSEUM OF ART=

HAVE BOOKED PURITAN OCTOBER 10 & KAMERADSCHAFT NOVEMBER 7 DO NOT HAVE PITZPALU.

BRANDON FILM. Circle 6-4868

Leonard Stone TN-3-7372

10 7 PITZPALU.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

NIGHT LETTER PREPAID

AUGUST 26, 1947

BRANDON FILMS, INCL
1600 BROADWAY
NEW YORK CITY

KAMARADSCHAFT OKAY FOR NOVEMBER 7. YOU HAD PREVIOUSLY BOOKED IT TO US FOR OCT. 17 SO CAN WE HAVE PURITAN OCT. 17 INSTEAD. PLEASE CONFIRM IMMEDIATELY WIRE COLLECT. THANKS.

STAUFFACHER
S.F.M.A.

SENT BY : MBB
CHARGE TO: ART IN CINEMA

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

(58) 706 S

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The time of receipt is STANDARD TIME at point of destination

947 AUG 27 AM 8 20

FA24 17 COLLECT=BZ NEWYORK NY 27 1007A

STAUFFACHER= 7.58

=SAN FRANCISCO MUSEUM OF ART SFRAN=

BETTER PRINT KAMARADSCHAFT AVAILABLE OCTOBER SEVENTEENTH

BOOKINGS LEFT AS FOLLOWS KAMARADSCHAFT OCTOBER SEVENTEENTH

I PURITAN NOVEMBER SEVENTH=

=BRANDON FILMS.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

9/18/47

Dear Sir:

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AIR ~~AMIL~~ MAIL

THIS SIDE OF CARD IS FOR ADDRESS

San Francisco Museum of Art
San Francisco, Calif.

Att: Frank Stauffacher

DAVID BRADLEY
808 Willow Rd.
Winnetka, Illinois
7 August 1947

San Francisco Museum of Art
San Francisco, California

Gentlemen:

On pages 12 and 13 of the current magazine CINEMA, my eye caught the interesting item on Avant Garde Films. I see the San Francisco Museum of Art is very active in this type of work. I would like to know how much the new film book, "Art in Cinema", will cost, as I would like to add this periodical to my collection.

I am enclosing several programs of films for which I have been responsible over a period of years. They were shot on 16mm, the last being MACBETH, a sound film, all the others are silent except for a synchronized music score on records.

Perhaps you may find these films of interest for your future film programs at the Museum. Hoping to hear from you soon.

Sincerely,

David Bradley

Br

September 26, 1947

Mr. David Bradley
808 Willow Road
Winnetka, Illinois

Dear Mr. Bradley:

I regret that we have been so long in replying to your most kind and interesting letter of August 7th. The delay has been due to the fact that a large section of correspondence was mislaid about that time and has only now turned up, and we're certainly "up to our necks" in apologies to those neglected correspondents.

Your films have come to our attention through two or three other sources than your own communication and we were naturally most interested to have your little brochure and the news clippings. Unfortunately, though, our program was completely made up even at the time we received your letter so that we would not have been able to use your films on this forthcoming series (starting Oct. 10th). We would like to have a chance to see them, though, particularly the MacBeth and Sredni Vashtar if you could make them available to us for a screening here some time, and Messrs. Stauffacher and Foster would then decide whether they could be used in some future program. Will you let us know?

Frank Stauffacher's book ART IN CINEMA Is available here at the Museum at $2.25; a very interesting compilation, I think you'll agree, and one almost unique in the field. I enclose an order blank for your use if you'd like to send for it. Also enclosed you will find programs of some of the previous Art in Cinema Series here which you may be interested to see. Once again, thank you for your letter and our apologies for our error and delay in reply.

Sincerely,

Martha B. Bullitt, Sec'y
Art in Cinema

Aug 13th,1947

Jerome Salzman
Editorial Dept.
Columbia University Press
Columbia University
New York 27

Dear Mr. Salzman,

Thank you for your letter of Sept.9. I am enclosing a descriptive folder re Art in Cinema that should supply you with most of the information about which you inquired. The booklet attempts to deal only with the motion picture's experimental side, the possibilities of employing it successfully in its expressive and easthetic aspects as an art medium. It also contains Hans Richter's History of the Avantgarde film movement, the only information on this subject that we know of, although I understand that there will be a study published soon in England on the experimental film exclusively.

The catalogue contains 24 stills from the films discussed. 104 pages, and the price: $2.25.

Again, Thank you for your interest.

Sincerely yours,

Martha Bullitt
Secretary,Art in Cinema

Columbia University Press
COLUMBIA UNIVERSITY
NEW YORK 27, N.Y.

FREDERICK COYKENDALL
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CABLE ADDRESS "CUPRESS"

September 9, 1947

Librarian
San Francisco Museum of Art
San Francisco, California

Dear Sir: THE COLUMBIA ENCYCLOPEDIA

The editors of THE COLUMBIA ENCYCLOPEDIA would like to secure information concerning Frank Stauffacher's book, Art In Cinema, which is listed in the New York Times of September 7, 1947.

Does the work contain written descriptions of the history and techniques of the motion picture? Is it a compilation of stills from motion pictures? What is the price of the volume?

We thank you for the time and consideration which we know you will give this matter.

Sincerely yours,

Jerome Salzmann

Jerome Salzmann
Editorial Department

JS:M

Answered -
Stauffacher
Sept. 13

August 21, 1947

Dear Sara K.:

So sorry I didn't see you a week ago Sunday and equally sorry I haven' t contacted you before this.

Barefoot will be glad to see INTROSPECTION any time convenient to you. He suggested you write him making the date, then let me know---in the evening preferable. Frankenstein has been in the East so he is out for the time-being but I'm sure of him also.

We're attempting to set up that distributing plan but it suffers temporarily because we're tearing our hair out trying to find enough material for the forthcoming Series in the Fall.

We'd like to run your film again---at any rate please write me as soon as possible. Is there a possibility of having a couple of stills from your film in black and white?

Sincerely,

Frank Stauffacher

m

4221 Stockton St. #2
Apt. 4 Richmond,
California
Aug. 25, 1947

Dear Frank,

Thank you for contacting Mr. Barefoot. I shall write him tonight. A my Saturday evening would be fine for us after 9:30 P.M. Until Sept. 15 we have only Saturday evening available. Clyde is a slave in the cannery working 12-14 hrs. on night shift and is free Saturday evening and Sunday morning. I shall suggest this coming Sat. and phone the Museum leaving a note for you, when I receive his answer.

Could you get the Schubert recording from Dick?

In regard to your Fall Series, I would be glad to let you have Introspection — what date? I will bring the stills

to the museum when we have the showing for S. Barefoot there. Will that be soon enough?

If you are short of films, would you be interested in showing Francis Lee's film? While I have lost his address, Lewis Jacobs may have it by now – I suggested to the N.Y.C. people that Francis Lee said he knew to help Lewis Jacobs contact him.

Did Dick tell you that George Barati is interested in writing music for my next film?

I heard when Jim Whitney was here that you had completed a film – could we see it when we come over?

Hoping to see you & Ms. Barefoot soon.

Sincerely,

Sari

CORONET THEATER
366 NO. LA CIENEGA
LOS ANGELES, 36

August 28, 1947

Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Frank:

I hope to go to New York within the next week or so and I shall try to uncover some new material for both your group and mine. I would like to have Hans Richter's address in New York so that I can contact him directly; also the address of Lopert Films.

Am wondering if you ever contacted Jim Moore at A.C.L. concerning the Flory film, "Mr. Motorboat's Last Stand." They should have it in the League's library. It would be an excellent film for one of your programs.

Would appreciate a list of persons and their addresses in San Francisco who are working on experimental films. I am planning a six weeks avant-garde series at the Coronet Theatre and would like to have new material if possible.

Harry Smith contacted me and related your plans for the small 35mm house. I am afraid that I was not too optimistic for your plan and the possibility of obtaining material unless you do the unusual and show exceptional foreign films.

Let me hear from you as soon as possible.

Yours sincerely,

Paul B.

August 30,1947

Dear Paul,

Hans Richter has been in Connecticut - Maple Hills- for an extended vacation, and he may still be there for all I know. His N.Y. address is 134 East 60th Street. His last letter to us a few weeks ago came from Maple Hills.

Lopert Films: 148 West 57th Street, N.Y.19. Phone CIrcle 5-7457-8

Jim Moore did lend us a print of "Mr Motorboat's Last Stand," for our last series in April. It was quite good. You know, that is not the long lost Flory we've been trying to trace down. This was made by John Flory, and we've been looking for "The Love of Zero" by Robert Florey - no relation. Robert Florey has corresponded with us, but he no longer has prints of his early famous experimental films. There's a job for you, tracing down "Love of Zero" "Life and Death of a Hollywood Extra" and one other - I can't remeber the name.

I'm enclosing an announcement of the new series. No doubt there will changes, but that's the basis. We're finding plenty of attempts at competition over in Berkeley, and surronding towns. Everybody wants to get in on the act. Which is really a fine thing, except that so many would-be exhibitors just don't know why they're showing this type of film - just no discriminating judgement at all; and it may do the movement harm.

Only two others besides Harry Smith and Sidney Peterson have come through with showable experiments in this area. Robert Howard's META is reputedly an extremely interesting thing, though very short. I havn't yet seen it. Nor have I seen SUITE #2. They're both abt actions. I am at present in the process of shooting TRANSMUTATION for Jordan Belson, that will be abstract too, and looks pretty good., I think. The MMA is supposed to be making us a reduction dupe of SYMPHONIE DIAGONALE, and I'm having Jim Whitney's early studies, made originally on 8MM, blown up to 16. Joe Vogel, of course, is in L.A., and I havn't seen his film yet, but Harry says its very good. I'll send you on all thses addresses as soon as possible.

The 35mm. venture is not so much mine too, as it is Harry's and Dick's - although I'm doing what I can to help. But I've been concentrating more on the series here at the Museum - it is getting very heavy with correspondence.

We understand it is possible to get many of Norman McClaren's hand-drawn films, made for the Canadian National Film Board, from International Film Bureau, Inc., 84 East Randolph Street, Chicago, Ill., all on 16mm. We learned this too late for inclusion on the announcement, but no doubt will have some of them, since they are tops in their particular metre.

That's about all I can tell you at the moment. I do hope you have good luck in N.Y. - for both of us. And when you get ready to plan your Avantgarde program, we'll have enough addresses for you, I'm sure.

Many thanks, again...

Sincerely yours,

Frank Stauffacher

16 July 1947

Paul Ballard
Coronet Theatre
336 North LaCienaga
Los Angeles 36

Dear Paul,

I'de hoped to make a trip down to L.A. before this, but so far can't. Eli Willis, Whitney's, and some others have been here on and off, with glowing accounts of the Coronet Theatre activities. Congratulations.

How are the catalogues doing? From this end, we are reasonably pleased - and there has really been no big publicity as yet - but there will be.

We'll have Series Four in the Fall, in October. Apropos this, I'd like to ask you for the address of the source for a film you once recommended L'AMITIE NOIRE. I can't find notes on it. We'd also like to show Harrington's film, as well as Kenneth Anger's, plus anything else in that personal experimental vein that you could suggest. I havn't written to either of the above yet, but shall do so. Have you made any attempts to have the two Jean Vigo films reduced to 16mm.? It should be done - we're making overtures in that direction. Also, did you ever get ahold of that fantasy by Reginald McMahon in Passaic, MARS?

I don't have anything else to say at this time. Would enjoy hearing from you soon, and I'm only too sorry not to be able to pay a visit at this time. And thanks so much for giving our book a display and a push.

Most Sincerely

Frank Stauffacher

CORONET THEATER
366 NO. LA CIENEGA
LOS ANGELES, 36

July 18, 1947

Dear Frank:

Am happy to hear that you have started plans to book your Series LV. Keep me informed as to what you book and the sources as I am also interested.

The film, "L'Amitie Noire" is available from A. F. Films, Inc., 1600 Broadway, N. Y., N. Y. They also have "The History of the Animated Cartoon" (in France) which might interest you.

The film "Mars" I have done nothing about and it is unlikely, at least for the present, that I shall.

The Hollywood Film Society now has 35mm facilities available to it so I shall book many exciting films on that width for this coming winter. The Jean Vigo films are two of the first that I hope to book.

Are you showing the Emmer films this winter?

Incidentally, "La Belle et la Bete" will be distributed by Lopert Films, N. Y. Cocteau is now making a film version of Hugo's "Ruy Blas" with Jean Marais.

If I can be of any more help to you do not hesitate to call on me.

Sincerely,

Paul

PB/ch

August 7, 1947.

Dear Paul;

I am working with Dick Foster and Frank Staufacher on the Museums Art in Cinema program, and will be coming to Hollywood next week to see Anger, Vogel etc. I would very much like to be able to see you at that time as we are anxious to get your advice on a number of points. We are renting a theater here,and will be showing pictures there twice a week in addition to our regular program at the Museum. Naturally we would appreciate any information that you can give us as to 35mm sources, advertising methods, and anything else that would seem to you to be necessary to making this latest venture a success.

I will call you sometime at the beginning of next week and I hope that we can arrainge a meeting.

Sincerly yours,

Harry E. Smith

CORONET THEATER
366 NO. LA CIENEGA
LOS ANGELES, 36

September 23, 1947

Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Frank:

I regret very much that I did not get to see you when I was in San Francisco. I had to change my plans concerning New York and will probably not get there until late November.

I should appreciate it very much if you will contact Jordan Belson for the film, TRANSMUTATION, which you have been working on, as I am anxious to book it for a showing at the Hollywood Film Society on December 7th.

Also, for the same screening date, I would like to book Harry Smith's absolute films.

Thanks very much for the information you gave me in your last letter, and if I hear anything new I'll inform you.

Please have Harry Smith and Belson confirm this booking on their films as quickly as possible.

Paul.

Yours very truly,

November 19, 1947

Mr. Paul Ballard
Hollywood Film Society
Coronet Theatre
366 No. La Cienega
Los Angeles, 36

Dear Mr. Ballard:

Frank Stauffacher has asked me to reply to your letter of September 23rd for him----with many apologies for this awfully long delay. Our third A.I.C. series seemed to eat up every minute, and we are just getting after long-neglected correspondence. Frank is pretty tied up at his office now, and as it may be a few days until he gets in to the Museum again you are hearing from me instead.

I don't know if you still contemplate showing Jordan Belson's film, TRANSMUTATION and Harry Smith's ABSOLUTE FILMS on your December 7th program. The best thing for you to do at this late date, I think, is to contact them directly. Jordan Belson at 2506 Piedmont Avenue, Berkeley, 4; and Harry at 6 Panoramic Way, Berkeley. Jordan's film was very well received on our series and he will probably be very glad to let you have it. Harry's ABSOLUTE FILMS we could not show on the series as neither we nor he could get together the money to pay for the reduction job. But he sent them to the laboratory anyway, so that they would be done at such a time as he had the money to bail them out. That's where they were last time I heard of them, though he may have gotten them by now. He made to other small 16mm abstractions which we did show on the series under the titles of Number Five andNumber Six. You might want to ask him about those.

Once again, many apologies for such a delay; I hope it hasn't thrown out your bookings too much. Let us know of anything interesting you may hear.

Sincerely,

Martha B. Bullitt, Secretary
Art in Cinemaa

P. S. How are the Catalogues selling? We find our sales going surely but slowly, so yours may be about the same. If so, we don't like to press you for payment, but if you can send us a partial payment soon we'd certainly appreciate it as the A. I. C. exchecquer is pretty low andwwe have still to pay off the bills on this series and some on the Catalogue.....sooo.

FILM CLASSIC EXCHANGE

FREDONIA, NEW YORK

TELEPHONE 611

September 17
1947

Mr Frank Stauffacher
St Francis Museum of Art
San Francisco Cal.

Dear Sir:

We want you to know that we appreciate your patronage of seasons past and trust we may be favored with your future orders.

We are pleased to announce that we have recently opened an office in Hollywood and they will be able to take care of your needs if you will contact them. The address is as follows:- FILM CLASSIC EXCHANGE 1645 North LaBrea Ave Hollywood 28 Calif.

During the summer we have added new titles to our Library and feel that we are in a better position than ever to furnish films in which you are interested.

Assuring you of our cooperation at all times, weare,

Cordially yours
FILM CLASSIC EXCHANGE

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Tear off this sheet

ORDER FOR TICKETS

Films of the World Festival

Name_____

Address_____

City_____ **Zone**____ **State**_____

Enclosed is my check $_____ for_____ series tickets for the Films of the World Festival (@ $3.90 each).

I want tickets for the 2:00 p.m. 4:00 p.m. programs
(cross out one)

Enclosed is my check $_____ for_____ seats for the following programs of the Festival @ $ .70 per admission.

October 11, 1947
INTERNATIONAL INTERDEPENDENCE
2:00 p.m. program ____ seats 4:00 p.m. ____ seats

October 18, 1947
BIOLOGICAL SCIENCES
2:00 p.m. program ____ seats 4:00 p.m. ____ seats

October 25, 1947
PEOPLES AND LANDS OF THE WORLD
2:00 p.m. program ____ seats 4:00 p.m. ____ seats

November 1, 1947
AMATEUR FILMS
2:00 p.m. program ____ seats 4:00 p.m. ____ seats

November 8, 1947
PHYSICAL SCIENCES
2:00 p.m. program ____ seats 4:00 p.m. ____ seats

November 15, 1947
SPONSORED FILMS
2:00 p.m. program ____ seats 4:00 p.m. ____ seats

November 22, 1947
ARTS, CRAFTS AND MUSIC
2:00 p.m. program ____ seats 4:00 p.m. ____ seats

A limited number of seats will be available at the Boxoffice of the Surf Theatre, 1204 North Dearborn Street.

Films of the World Festival

Program

SURF THEATRE
1204 North Dearborn Street
Chicago, Illinois

★

Two Complete Programs each Saturday of the Series

2:00 P.M. **4:00 P.M.**

★

October 11, 1947
INTERNATIONAL INTERDEPENDENCE

October 18, 1947
BIOLOGICAL SCIENCES

October 25, 1947
PEOPLES AND LANDS OF THE WORLD

November 1, 1947
AMATEUR FILMS

November 8, 1947
PHYSICAL SCIENCES

November 15, 1947
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NOVEMBER 1, 8, 15 AND 22

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Chicago 1, Illinois
State 5057

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The motion picture is the greatest force for good or evil that man has yet devised. Many powerful documentary, educational and informational films—truly GREAT films which make significant contributions to public information and welfare—are being produced every day.

Now, for the first time, the Chicago Film Council makes it possible for all to see—to appraise—and learn the messages of these great films.

The First Annual Films of the World Festival will bring to Chicago's Surf Theatre, on succeeding Saturday afternoons from October 11 through November 22, the GREATEST and MOST OUTSTANDING informational and documentary motion pictures produced throughout the world.

The Films of the World Festival is a truly civic enterprise. It is held under the auspices of the Chicago Film Council, a non-profit educational organization devoted by its constitution to "increase the information, and work towards the general welfare, of all people by fostering and promoting" audio-visual materials.

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JUNIOR RED CROSS, CHICAGO CHAPTER
CHICAGO JUNIOR ASSOCIATION OF COMMERCE
CHICAGO ART INSTITUTE
AMERICAN LIBRARY ASSOCIATION
and many other groups

Motion Picture Masterpieces

The use of the Chicago's Surf Theatre at 1204 North Dearborn Street has been donated for the Films of the World Festival by Messrs. Harry and Elmer Balaban every Saturday afternoon from October 11 through November 22. The program will be shown twice each Saturday, at 2:00 and 4:00 p.m.

Each Saturday there will be a different program. The motion pictures you will see cover international problems . . . science . . . peoples and lands of the world . . . art and music . . . business . . . and amateur films. Organizations will want to use these films later in their own programs.

All are masterful motion pictures, stimulating and dynamic, produced in a thought-provoking effort to give people better understanding of the world and its problems. You will see serious pictures on atomic energy . . . films showing the wonders of science and the peoples of many lands . . . films of social analysis . . . films covering concepts that must be seen to be understood . . . concepts which only the motion picture can depict in clarity.

Producers throughout the world are submitting their best informational, documentary, factual, and educational films for showing at the Festival. These in turn are being reviewed by seven panels of eminent judges—impartial authorities in each of the seven fields covered—selected by the Chicago Film Council.

Their elimination judging assures that you will see the very top selections of these. You and others in the audiences will vote to select the Grand Festival Winner in each category.

ORDER YOUR TICKETS NOW!

The Surf Theatre Seats Only 650 People

To make sure you will see these films, tear off this portion and mail it with your check or money order to receive tickets for America's First Annual

"Films of the World Festival"

You may order series tickets for all seven programs of the Film Festival entitling you to see either the 2:00 p.m. or 4:00 p.m. show every Saturday from October 11 to November 22. Series tickets are $3.90. Single admissions cost $.70. YOU SAVE $1.00 by buying series tickets.

Indicate on the reverse side which tickets you want and mark the programs you want to see, and Mail this to

THE CHICAGO FILM COUNCIL
222 North Michigan Avenue
Chicago 1, Illinois

The Films of the World Festival will give Chicagoans and visitors a lasting, stimulating experience that will lead to a better utilization of the world's most dynamic and important medium for giving knowledge and improving the general welfare of all people—the motion picture.

Make your reservation early. The Chicago Film Council must reserve the right to refund your money in the event of a sell out for any performance. The dates as scheduled will be adhered to. If newer, more significant films warrant variations in any category, the Council reserves this right.

INTERNATIONAL FILM BUREAU
84 E. Randolph St. Chicago 1, Ill.

Films About the United Nations

Prepared by a Special Committee of

THE FILM COUNCIL OF AMERICA

NOW THE PEACE (20 mins., purchase $50., rental $2.50). Traces the growth of world organization from the League of Nations to the United Nations. This film blue-prints the United Nations against a factual background of world developments.

THE PEOPLE'S CHARTER (2 reels, United Nations, purchase $37.50, less 10% educ.discount, rental $2.50). General film on the organization and administration of the United Nations.

ROUND TRIP (2 reels, purchase $57.50., rental $3.50). Forceful and original presentation of concrete international trade problems facing the United Nations today.

WATCHTOWER OVER TOMORROW (15 mins., rental $1.00). A realistic visualization of the way the Security Organization could work. Animated diagrams clarify the United Nations set-up.

WE THE PEOPLES (9 mins., purchase $30., rental $2.00). Stock shots woven together to give a picture of the aims of the United Nations charter.

Trouble Areas Facing the United Nations

ATOMIC ENERGY (11 mins., rental $2.00). Clear presentation of scientific facts about the release of atomic energy.

ATOMIC POWER (19 mins., March of Time, rental $3.00). Outlines the history of The Bomb from the days of theory and research to actuality.

GREECE (16 mins., March of Time, rental $3.00). This film shows the heroic struggles of the people of Greece, as well as the efforts being made for the re-establishment of economic and political order.

ONE WORLD OR NONE (9 mins., purchase $30., rental $2.00). This film stresses the international characteristics of atomic research and points out that atomic warfare could obliterate the world.

OUT OF THE RUINS (29 mins., purchase $60., rental $3.75). An outstanding film in which artistry and technical know-how are combined to present a poignant picture of the Greek people's efforts to rise again from a land devastated by war.

PALESTINE (16 mins., March of Time, rental $3.00). The film outlines briefly Palestine history and stresses recent important developments on the question of a national homeland for the Jews.

SPOTLIGHT ON THE BALKANS (11 mins., purchase $25., rental $1.25). Points out the strategic position of the Balkan states and indicates the increasing pressure for reform and progress.

Related Background Material in Human and International Relations

BOUNDARY LINES (10 mins., purchase $90. less 10% educ. discount, rental $4.00). Imaginative approach to human relations and intergroup understanding.

BROTHERHOOD OF MAN (10 mins., color cartoon, purchase $80., rental $3.00). The scientific facts of the basic likeness of all people are presented deftly in this animated cartoon based on the pamphlet "The Races of Mankind".

FOOD - SECRET OF THE PEACE (10 mins., purchase $25., rental $1.50). A dramatic presentation of the desperate need for food in the liberated countries and the great moral obligation of the more fortunate United Nations to help their allies.

(Over)

FREEDOM AND FAMINE (10 mins., rental $1.00). The desperate plight of all Europe is pointed up through this picture of a typical Paris family coping with the problem of securing food.

GLOBAL AIR ROUTES (16 mins., purchase $50., rental $2.50). Emphasizes how air routes have brought the capitols of the world closer together.

THE GREAT CIRCLE (14 mins., purchase $37.50., rental $2.00). Flying makes new neighbors in this shrinking world. The airplane can contribute to making the world one if it is used as it should be used.

THE HOUSE I LIVE IN (10 mins., purchase $27.50., rental $2.00). An Academy Award winner in which Frank Sinatra makes a telling plea for religious and racial understanding.

MAN - ONE FAMILY (17 mins., purchase $37.50., rental $2.00). This is a scientific picturization of the common interests and needs of peoples throughout the world.

THE PALE HORSEMAN (19 mins., purchase $50., rental $2.50). Dramatic and realistic report of the crisis in health and food which grew out of the war.

THE PEACEBUILDERS (10 mins., purchase $17.50., rental $1.25). Historical background film recalling the famous meetings of Roosevelt, Churchill and Stalin.

SEEDS OF DESTINY (19 mins., purchase $37.50., rental $2.50). Prize winning documentary showing the fruits of starvation and disease among Europe's children.

STORY OF MONEY (19 mins., purchase $37.50., rental $2.00). The development of exchange and monetary systems from barter to modern banking. A background film for discussion of international trade.

SUFFER LITTLE CHILDREN (10 mins., purchase $25.00, rental $1.25). This film shows the needs of the sick and hungry children of Europe for aid and comfort.

Some Films About the Member Nations

(It is suggested that recordings of the national music of the country might be played before showing films about individual countries).

THE BRIDGE (30 mins., rental $3.00). Presents a picture of social and technological developments in South America and emphasizes the part which air transport will play in developing their future.

CANADA-WORLD TRADER (10 mins., purchase $25., rental $1.25). Shows the results of recent industrialization and predicts the new role of Canada among the nations of the world.

CHILDREN OF RUSSIA (13 mins., purchase $50. less 10% educ. discount, rental $2.00). A fresh picture of Russia reflected from the lives of the children as they go about studying, gardening, playing and vacationing.

INDIA (12 mins., March of Time, rental $2.00). A brief presentation of the overall problems of a complex country.

INDONESIA CALLING (20 mins., 20 mins., purchase $90, rental $5.00). Fight for independence.

THE NEW FRANCE (17 mins., March of Time, rental $3.00). Portraying a cross section of life and problems in France today.

PEOPLES OF CANADA (21 mins., purchase $40., rental $2.50). An excellent picture of the many nationalities which have blended to make a new life in Canada.

POLAND (18 mins., purchase $70, less 10% educ. discount, rental $3.00). An insight into Polish historical backgrounds.

THE STRICKEN PENINSULA (17 mins., rental $2.00). Shows how Italy is reorganizing.

THE VOICE OF CHINA (11 mins., purchase $18., rental $1.50). The lives, thoughts, and struggles of the Chinese to bring a new world of hope out of chaos.

WE OF THE WEST RIDING (22 mins., purchase $37.50., rental $3.00). "Down to earth" documentary of family life in England.

Almost all of the films listed have had wide national distribution.

Supplement these showings with the film strip: U.N. AT WORK
106 Frames - Free - United Nations

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of Documentary–Informational–Factual Films

OCTOBER 11, 18 AND 25
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VOLUME DISTRIBUTION

Act Now! Return the Enclosed Entry Blank Today!

What Is The Films Of The World Festival?

Its sponsors believe the FILMS OF THE WORLD FESTIVAL will prove to be one of the most significant projects ever undertaken in the audio-visual field. For seven consecutive Saturday afternoons, beginning October 11 and continuing through November 22, the outstanding short documentary and informational films, both those produced by commercial companies and those produced by amateurs, will be shown in the Surf Theater in Chicago.

The public will be invited. In fact, the public will pay for the privilege of seeing these outstanding films—YOUR OWN FILMS AMONG THEM IF YOU ACT NOW!

Already the FILMS OF THE WORLD FESTIVAL has won local and national support of civic leaders, educators, churchmen, business leaders and club leaders, besides having the enthusiastic backing of both producers and distributors in the audio-visual field.

Why Is The Films Of The World Festival Held?

The motion picture is one of the greatest forces for good or evil that the world has ever known. No other medium has such personal, immediate influence, because no other medium appeals so directly to the physical senses.

Yet all in the audio-visual field know how many documentary and informational films — truly GREAT films — are merely dust-catchers in vaults all over the world because the USERS — and more important, the POTENTIAL USERS — do not even know they exist!

The FILMS OF THE WORLD FESTIVAL is designed to go directly to the public, through audiences and through the nation's press, to demonstrate the technical strides that have been made in documentary and informational films, and to show the amazing scope of subjects covered by films that already exist.

Through the FILMS OF THE WORLD FESTIVAL, producers and distributors of the world have an opportunity to gain PUBLIC RECOGNITION of the importance of their industry... PUBLIC SUPPORT for the documentary film as an accepted medium... PUBLIC DEMAND for these films for use on a far greater scale than ever before.

Who Will Be Reached Through The Festival?

It is expected that 10,000 persons will actually attend the showings at the FILMS OF THE WORLD FESTIVAL. Among them will be scores of persons whose influence will reach down through organized groups of this country and of the world.

But far more significantly, the nation's press and radio, including trade and specialized publications, are certain to ACCLAIM these productions. The entries in the festival will be those that make the greatest over-all CONTRIBUTION TO GOOD in their respective categories.

It has long been said that distribution is the bottleneck of the informational and documentary film industry. Public recognition and knowledge of WHAT IS BEING PRODUCED and of HOW IT IS DISTRIBUTED is the first step in crystallizing a demand which in turn will point the way to VOLUME DISTRIBUTION.

The Festival Is Strictly Not For Profit

The FILMS OF THE WORLD FESTIVAL is held under the auspices of the Chicago Film Council, which is headed by Ralph Creer. The chairman of the festival is Wesley Greene. The festival itself is directly in line with the essential purpose of the council—to encourage the use of motion pictures in community and adult groups, in schools and in churches. Any proceeds will be used by the Chicago Film Council in keeping with purposes and ideals of the Film Council of America.

Sponsors Of The Festival

The FILMS OF THE WORLD FESTIVAL has become truly a civic enterprise, enlisting the cooperation of broad areas of the population. Supporting this festival are many of the leading civic and educational organizations of Chicago and of the nation. A partial list of the many organizations, whose representatives are serving on the committees, behind this noteworthy undertaking includes the General Federation of Women's Clubs — the Parent-Teacher Associations of Chicago and of Illinois; the University of Chicago; Northwestern University; the Junior Red Cross; the Film Council of America—as well as many producers and distributors of documentary and informational films.

Elmer and Harry Balaban, leading Chicago theater owners have donated the use of the attractive Surf Theater for the festival, and will present an award for the outstanding amateur film shown during the festival.

Who Are The Judges?

Seven panels of impartial judges, appointed by the Chicago Film Council, will review all films submitted. They will select the outstanding films for showing at the festival itself. The decision of the judges will be final. Each judge will be an expert in his field, thus insuring that each entrant will receive consideration from highly qualified persons.

Opportunity For Other Showings

Local film councils in other cities throughout the country have already asked for showings of the winning entries in theaters in their localities.

Here Is What You Do

You will wish to have your outstanding films entered for the judgings in the FILMS OF THE WORLD FESTIVAL. You would certainly wish to have one, or perhaps more, of your films acclaimed as a FILMS OF THE WORLD FESTIVAL WINNER. In any case, you will profit by this festival which turns the public spotlight on YOUR OWN INDUSTRY.

So, ACT NOW! The time is short. Entries must be received in Chicago not later than midnight, September 20, 1947, for American entries, or midnight, September 27, for entries from overseas.

FILL OUT THE ENTRY BLANK AND FORWARD YOUR FILMS TODAY!

Important For The Publicity Committee

To enable the publicity committee to give your films the greatest possible promotion, please include a complete *description of the contents* of each film entered, together with *still photographs* from each film if they are available. Also forward a complete list of your distribution outlets —these will be included in the festival program.

Conditions of Entry

Each film entered in the festival must contribute factual information in one or more of the following categories or areas of subject matter:

1. **Arts, Crafts, Music**
2. **Sponsored Films** (Films in this category may be on any subject; they must have been made as public relations films, financially sponsored by and produced for commercial or industrial organizations; each film entered in this category must make a contribution to public welfare and information.)
3. **Peoples and Lands of the World**
4. **International Interdependence**
5. **Physical Sciences**
6. **Biological Sciences**
7. **Amateur** (16mm open)

Films may be entered in either 16mm or 35 mm, although 16mm prints should be entered wherever possible. In any event, all films entered must be in general distribution channels currently or no later than November 1, 1947, *in 16 millimeter.* (The only exception to this distribution requirement is the amateur category.)

Films should not exceed in running time approximately 20 minutes.

Entertainment or fictional films are not eligible entries for the festival at this time.

Entries may be submitted in any language. If the film is in any language other than English, please submit a script translated into English, or in the language of the film.

Entry Fee: $10 per title entry in all categories except Amateur

$5 per title entry in the Amateur category.

The FILMS OF THE WORLD FESTIVAL committee can assume no financial responsibility for securing any film for the festival.

All films must be shipped prepaid to the Chicago Film Council, 222 North Michigan Avenue, Chicago 1, Illinois, U. S. A. All films will be returned express collect to any address in the United States designated by entrant.

While every precaution will be taken to safeguard all prints while they are in the festival's possession, no responsibility can be assumed for the loss or destruction of prints while in transit or in the custody of the festival committee. Storage facilities include fireproof vaults for the 35 mm films and a locked cabinet for the 16mm films.

Conditions of Judging: All entries in each category will be screened by a committee of impartial authorities in the area of subject matter; the decision of each committee as to whether or not any film shall be included in the public screening will be final. Judging will be based on the contribution which each film makes to the subject, as well as on technical excellence. In the event of a tie duplicate awards will be made.

●

How To Enter Your Films

Fill out the enclosed Entry Blank and mail it to the **Chicago Film Council, 222 North Michigan Avenue, Chicago 1, Illinois, U.S.A.** Use one entry blank for each film entered. Include the appropriate entry fee with each entry blank. Additional entry blanks will be sent on request. Foreign distributors must make appropriate customs arrangements and pay any duties levied. Ship film prepaid.

FEES MUST ACCOMPANY ENTRY BLANK

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

September 18, 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
San Fransisco, Calif,

Dear Mr. Stauffacher:

We received the check for $25.00, the remainder of your payment. Thank you very much, and more thanks for the tremendous impetus and encouragement your work, and that of Mr. Foster, has given to those working in the experimental film field.

You promised to round up the stills belonging to Miss Deren that you have. I'd certainly appreciate that, for we always seem to be low on publicity material.

We hope you will keep us posted on any further programs you may be planning for the coming season.

Sincerely,
Lila Pelton
Lila Pelton
(Ass't.)

Te

September 22, 1947

Dear Mr. Teague:

I've just gotten back to the Museum after my vacation so that I've not written before this to thank you and Mr. Collier for the fine job you did for us on the Art in Cinema program. I think you know how much I appreciated your kindness and good spirit in doing the job for us, and Frank Stauffacher and Dick Foster join me in many thanks to you. I'm holding two tickets to the series for you; if you'd like to have them just let me know sometime in the next two weeks.

If you'll send on the bill for the printing, directed to Frank Stauffacher, here to the Museum he'll pay you by check.

Thanks from us all.

Sincerely,

Martha B. Bullitt

Martha B. Bullitt

R. BARLOW
812 Warren St.
Venice, CALIFORNIA

VIA AIR MAIL

MR. FRANK STAUFFACKER
c/o San Francisco Museum of Art
Army & Navy Bldg.
San Francisco, California

OCTOBER 3, 1947

Dear Stauffacker;

Hi. This is Barbw. Talked to you at noon in the early part of Sept. about my slide reel "woodpipe".

I've spent most of my time looking for a place to live & found a fair deal in Santa Monica. Small apartment.

When we talked you suggested I get hold of Columbia's History of Music Album 5 & I think the piece you named as possibly being appropriate [to run with the reel] was Casella's "Tarantella" from Serenata./ quite a load of words right there. The man was through with his job before he wrote the music/.

I tried it last nite. Wanted to sooner but things didn't set up. The deal is this.

I think the reel would run better in ideal silence. However last sunday I discovered what that can convert to at Coronet theatre. Richters "Rhythmus 21" was run silent & audible group discussions shot it to hell. Whereas I noticed an unobtrusive organ score to "Überfall" cut the dead sound passage without abrading the film. The "Tarantella" seems more appropriate to "Woodpipe" than anything I can think of off-hand. In general implications it feels close. I hope it will read as a sound field rather than as an accented track demanding attention. So you know your audiences better than I do & if you

think it probable they will set up audilescent pimples you'd better use "Tarantella".

I ran it beginning with title frame & it seemed to work well. The piece adapts itself to cutting well too & in running "Woodpipe" withit I noticed the film ends near a natural break. (IF Ca-sella could only hear this).

Enclosed in this letter you will find Program notes, Projection instructions & Medal of Honor. Oh hell, Im taking out the medal of honor. I got confused I thought if you had to write your own program notes you had to award your-self your own Medal of honor. "May work that way" you say

Nuts.

Program notes I didn't find quite as blithe as telling you sure. A short paragraph is so damned short. I started out psyche-tuning & decided information of a formal nature would be more to the point. I arrived at the paragraphal boullion enclosed.

Fischinger tells me that Bell & Howell have developed a 16 mm slide reel projector with improved sound system & automatic frame flip. I haven't seen it yet. If you can get a projector with push-button frame-flip I think projection will be easier. As far as the timing I've itemized is concerned your projectionist

can probably handle it on a count to himself basis rather than stop watch. Only the first three frames have time variations. All the rest are a constant 2 sec.

Im setting up to work full time on film & expect to get rolling shortly.

I dropped around & saw Hubley & mentioned Id seen you & he seemed pleased

---

Id be glad to hear from you & hope to soon.

Fred Darlow

P.S. If you should get this before the film dont worry the film is on its way.

PROJECTION INSTRUCTIONS
on
"WOODPIPE"

The film should be projected with the type of slide reel projector that allows instant flip of the frame making frame to frame transition imperceptible.

TIMING

Title frame	4 seconds
Foreword	10 sec.
Initial picture frame	4 sec.
All succeeding frames	2 sec.

Total running time 1 min. 14 sec

MANAGEMENT BOND
A HAMMERMILL PRODUCT

PROGRAM NOTES
on
THE SLIDE REEL " WOOOPIPE "

The slide reel film with it's timed succession of still pictures provides a unique transition medium for the Artist working in the tradition of Graphic Art, who desires to extend the forces at work in drawing & painting.

In this particular film the form drawn in the first picture frame was conceived of as having a certain life force in it self. The succesive picture frames allow the form to develop that force in terms of the film world in which it grows.

Fi

XXX&XXXXXXXXXXX
XXX
XXXXXXXXXXXXXX PREPAID

OCTOBER 13, 1947

STRAIGHT WIRE

OSKAR FISCHINGER
1010 HAMMOND ST.
HOLLYWOOD, CALIFORNIA

CAN YOU SEND ALLEGRETO AND ANYTHING ELSE AVAILABLE ON 16MM IMMEDIATELY FOR OCT. 17 SHOWING. WIRE COLLECT IF NOT.

LETTER FOLLOWING.

STAUFFACHER
S. F. M. A.

SENT BY: MBB
CHARGE TO: ART IN CINEMA

Fi

October 15.47

Mr.Frank Stauffacher
SanFrancisco Museum of Art,
SanFrancisco,Civic Center

Dear Mr. Frank Stauffacher,

Much thanks for your Telegramm. I hope the films will be in your hand in time. This time they should come to you from Coalinga Library Mr. McLean,who showed this films on the 15th.I wrote him to send the whole reel right after the show to you. Since Coalinga is halfway between here and Sanfrancisco the films should come to you in time.

The reel contains;
Allegretto in Black and white
Studie N.7 " "
" " 8 " "
" "11. " "
Allegretto in Color
Circles "
Composition Blue "
American March "

Please return the film by Airmail right after your show, since I have only one set of 16mm copies and have another show here on the 21.of Oct.

The new film which is finished already cince last month will be printed now in Ansco color the print may be ready in a few Days-It also will be printed in 16mm Cokakcrome. Codakcrome.

Best wishes to you and all the other friends,

always sincerely yours,

Please excuse me for not having answered the letter I got before from Mr.Foster, I was so very bussy with finishing the new work,and since I have a onetrack mind I could not answer the letter that time. But I would like toknow how your central distribution Plane developed Please let me know.

Oskar Fischinger

OSKAR Fischinger
1010 HAMMOND St West HOLLywood 46 CAL

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WESTERN UNION

A. N. WILLIAMS
PRESIDENT

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FA112 PD=LOSANGELES CALIF 10 1128A

MR STAUFFACHER:

1947 NOV 10 AM 11 54

=SANFRANCISCO MUSEUM OF ART CIVIC CENTER=

PLEASE RETURN REEL 16MM IMMEDIATELY BY AIR EXPRESS FOR SHOWING HERE ON THURSDAY 13TH=

=FISCHINGER.

16MM 13 FISCHINGER.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Fi

Oct. 18, 1947

Dear Mr. Fischinger,

Alas, the films arrived Saturday morning, so we couldn't use them on this weeks program. I'm returning them immediately for your showing on Oct 21. But is there a chance of getting them back again for Oct. 24? If you are not using them on that date, they could reach us by special delivery after your 21st date.

We have not developed the central distribution idea yet. It will take considerable time to set it up, and we are very anxious to form something on that order, but we'll still have to wait for a month or so, at least. We are continually receiving requests from all over regarding this type of film, and we feel a distributing center is definitely a thing needed.

Harry Smith tells us that former obligations make it impossible for us to show your latest film on this series - that is, I should say, former obligations on your part. Of course we understand. Just the same, if there is any possibility of us seeing it, or showing it on one of the nghts, we'd be most appreciative.

Many thanks for your prompt answer regading my request for your films....so sorry that postage was wasted. And do please send them up for next Friday, if there is time.

Sincerely yours,

Frank Stauffacher

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WESTERN UNION

1201

JOSEPH L. EGAN
PRESIDENT

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FA147. PD=LOSANGELES CALIF 19 1216P 1947 DEC 19 PM 12 42

THE SAN FRANCISCO MUSEUM OF ART=
CIVIC CENTER=

PLEASE RETURN 35 MM FILMS IMMEDIATELY AIR EXPRESS FOR SHOWING TUESDAYH

FISCHINGER.

Do 2-1117

1010 Hammond

Wed Hollywood

46

Returned Air Exp. Co. Collect 12/20/47

35 MM.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

OCTOBER 28, 1947

Dear Mr. Stauffacker;

Unknown to me Mr. Charlot wrote to the Guggenheim Foundation & had them send me material on a fellowship. I had intended to acquire more of a recognized base before applying for a fellowship but the appropriateness of the work in slide Reel to that type of backing made me feel it was worthwhile to try for.

I don't know whether you are familiar with Guggenheim forms or not. At any rate they want two sets of information: "Accomplishments," a statement of background, & "Plans for Work", a statement of just what an applicant proposes to do. Previous work

in that line how much he would produce, what value it would have & what its opportunities of publication would be.

On the back of the form is requested a list of people "from whom confidential information may be obtained concerning your abilities, especially in relation to the work you propose, & from whom expert opinion may be obtained as to the value & practicability of your proposed work."

I have listed three people, Jean Charbt, Don Graham, & yourself. I took a great deal of liberty in listing you since I have met you once & you have only seen one piece of my work.

Therefore, if you should decline to play the role I have assigned you I will not in the least be offended.

The reason I did not consult with you before listing you was because I got the form barely a week before final entry date & I had to list everyone without consultation.

I listed you for two reasons. One; you are one of the few people I know who has a position which justifies statement on experimental film & secondly; because you have seen & presumedably are running my first film.

I do not know, naturally, whether I will be considered well as far as the point of sending out for these letters of critical evaluation but if that should happen & you feel you can answer I am enclosing a copy of "Accomplishments" & a copy of "Plans for Work". in order to soften the blow. If they do write you they will only send you "Plans for Work" but I have enclosed the other so you can know what I wrote them & also for your own info.

I would apologize further for doing this except that I don't consider you

to be obligated in any way. If you should feel like declining all that would be necessary is to receipt the Guggeheim letter with the statement of insofficient knowledge of applicant to judge.

If you are desirous of answering & want more information I will tell you whatever I can.

Waiting your reply,

Dick Barlow

Richard B. Barlow

Plans for Work

The Slide Reel Film

i.

Mechanically considered the film consists of a series of prepared final pictures (drawn, painted, or what have you) photographed, a single film frame to a single picture, on 35 milimeter film. The film is projected on a screen, frame by frame, in a timed succession ranging from a fraction of a second to several seconds.

On the conventional slide reel film projector is a switch which flips the frame imperceptibly changing from one frame to the next. The operator moves this switch at a signal from the turntable record that accompanies these films if they are projected with sound; the signal usually consists of a sharp barely audible click spaced the desired amount of time apart during recording. The pictures may also be shot on continuous film as long as they are timed the same way as on a manual projector. If the pictures are shot on continuous film of course the sound may be recorded on a track and the projectionists task is thus simplified. In the instance of the manual projector if the film is projected silently the projectionist must use a stop watch and time sheet. At the time of writing I have heard of a new 16 mm. projector produced by Bell and Howell which times the frames automatically and has an improved sound system. I have not seen this machine at first hand however.

If the distribution of these slide reel films should become so broad as to make the manual process of projection a retarding factor, the continuous film method can be used and work previously shot on single frames could be transfered. The manual method is an economic measure.

ii.

As a plastic medium the Slide Reel Film has unique possibilities. In that it consists of a series of still drawings each held on the screen long enough to be recognized as a still picture it is like drawings or paintings as they have existed down the centuries but in that these drawings are seen in succession and in relation to eachother something new has happened.

Thus while a good painter handles plastic forces dynamically so that each of the parts of his painting are caught as it were in flux at the right moment,

With this medium I expect to set these forces in motion and whip them along. No rest. What I am working for is to relate each picture frame so that a series of pictures will be like a series of notes in musical composition.

iii.

I have completed one film which was the development of a form allowing it to grow and change in its film world according to the force that was in it. In the next film I work on I want to create a graphic continuity built on persistence of vision that will allow whatever I choose to work with in terms of forms to have the additional force that such a continuity affords, analogous for instance, to the rythms a composer builds his superstructure and variation on.

I intend to work on Slide Reel Films of increasing length, as my experience in the medium deepens. I make short ones now to sound out the medium and because a short one is more easily controlled.

iv.

I consider it possible that my work in the medium can lead to a transition from Slide Reel to full length feature animation developed in terms of the discoveries and plastic understanding arrived at in the Slide Reel. Animation based on this work would have a continuity with the tradition of the Plastic Arts that is not to be found today.

The pictures for these Slide Reels can be composed here in my home by myself shot commerically at small expense.

v.

This work successfully achieved would have very great significance. It would mean that painting and drawing would leave the wall and page to become alive on th e screen. It would mean that a plastic idea need not face an observer simultaneously, but that plastic ideas could grow and shape themselves in the observers brain in due time and order as the artist chooses. Not the least of this medium's significance is its universal accessibility. There is no limit of film prints. These can be played like records at the observers will.

vi.

I have three avenues of distribution in mind for this work. First, museums and film societies; secondly, independent theatres; and eventually, home distribution The last two are long range outlets I hope to reach in time.

During the next year I would expect to produce around ten Slide Reel Films of several minutes in length, or more, built of what I know of the forces in drawing and painting and what happens to these forces in a new medium.

Accomplishments

In giving an account of my career as a student of Art or as a creative worker I am forced largely to biographize. I began drawing at the age of six and settled on being an artist as a conscious aim at seven. Public school in the succeeding twelve years did not offer particularly good ground for the development and training of an artist but through these years at whatever school I went I drew continuously searching for outlets for my work in school and activating these where ever possible. The first year of High School in particular I drew intensively, the greater part of this work being built out of my experience and imagination.

On graduating from school family circumstances forced me to work for a living outside the field of Art. This lasted until the war. I enlisted in Aviation Cadets, graduated and flew combat overseas. Combat taught me some things worth quite a few years of academy.

On returning from overseas I was foutunate in runni ng into an exceptional drawing master, Mr. Don Graham, formerly of Chouinard Art Institute, Los Angeles. This drawing master had a profound understanding of the plastic tradition in Drawing and Painting which his clear intellect and warm human temperment equipped him uniquely to impart.

I was an earnest student under this man and learned a great deal. The concrete knowledge of plastic tools he gave me formed my ambitions and led to the task I have assumed, the exploration of the Slide Reel Film as a medium of expression.

During the time I was studying at Chouinard I had work hung at two exhibitions.

1. Watercolor named: "Ardennes", April 1946, Los Angeles County Museum.
2. Watercolor named: "Adam Street House", April 7, 1947 Raymond and Raymond Galeries, Beverly Hills
3. The Slide Reel Film which I completed is being run in the San Francisco Museum of Art at a film series commencing October 10, 1947.

NIGHT LETTER PREPAID

OCTOBER 8, 1947

SARA CATHERINE ARLEDGE
4221 STOCKTON ST. - APT. 4
RICHMOND, CALIFORNIA

WE'D LIKE INTROSPECTION FOR SPECIAL MUSEUM SHOWING SATURDAY NIGHT, OCT. 11TH. PLEASE CALL ME EARLIEST POSSIBLE DOUGLAS 1-1117 OR MARTHA BULLITT MUSEUM.

FRANK STAUFFACHER

CHARGE TO: ART IN CINEMA

SENT: MBB

October 29, 1947

Sara Catherine Arledge
4221 Stockton Street
Apt. 4
Richmond, California

Dear Sara Catherine:

We wonder if we may have INTROSPECTION for showing on the series here either this Friday of next.

Will you give Frank a call (DO 2-1117) as soon as you receive this to let him know?

Greetings to you and Clyde.

Sincerely,

Martha

Martha B. Bullitt

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WESTERN UNION

1201

JOSEPH L. EGAN
PRESIDENT

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1947 NOV 14 PM 9 16

SA962 NL PD=TDS HOLLYWOOD CALIF 14

HARRY SMITH, SAN FRANCISCO MUSIEUM ART
CIVIC CENTER=SFRAN=

=MUST HAVE FRAGMENT OF SEEKING AS HAVE IMMEDIATE BOOKING IF YOU HAVE NOT ALREADY DONE SO PLEASE SEND IMMEDIATELY PREFERRABLY BY AIR EXPRESS THANK YOU=

CURTIS HARRINGTON.

PRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

November 17, 1947

Mr. Curtis Harrington
2106 North Las Palmas
Hollywood 28, California

Dear Mr. Harrington:

As Harry Smith is working over at the University of California right now and seldom comes over from Berkeley, I am taking the liberty of replying to your November 5th letter to him.

We are so sorry that after your rush and general trouble and good-will in getting your film up to us so quickly, we were not able to fit it in on that last hectic night of Art in Cinema. As usual, we were just jammed for time, and lopping off things right and left in order to squeeze the program into the hour and forty-five minutes or so allotted, and so it just didn't work out this time.

May I take the opportunity to thank you for Harry and Frank Stauffacher and the Museum, though, for your cooperation in making the film available. We regret the shipping expense you went to, and perhaps there will be better luck all round on the next series. (We will probably not have another series now for a year, so that a lot of work may be done between now and then.)

A further apology for the slip-up in getting FLATT-HATTING to the wrong address---an end product of the general confusion and fatigue following in the immediate wake of one of our programs.

With best wishes to you in your future work.

Sincerely,

Martha B. Bullitt, Secretary
Art in Cinema Society

Ba

November 17, 1947

Mr. Richard B. Barlow
812 Warren Street
Venice, California

Dear Mr. Barlow:

Frank Stauffacher has asked me to write to you regarding your film WOODPIPE, as he is very tied up in his own work at present and it may be a few days be fore he is able to get a letter off to you himself.

We were awfully sorry that we were not able to use WOODPIPE on the Art in Cinema Series just finished. As you know, our program had been completely scheduled before we received WOODPIPE, and even though it was so very short, it would have involved setting up an extra piece of equipment, and as it was, our time limits were bulging and we found ourselves lopping things off right and left to crowd the programs into the limited time allowed. I think you will understand our problem---and our regrets re your film---and we can certainly hope to see some of your work on succeeding series.

Mr. Stauffacher has your letter regarding the Guggenhime application and will write to you about that himself. He has already submitted a statement for Mrs. Sara Katherine Arledge whose film we have shown here, so that perhaps he will not be called upon by the Guggenhime committee this time, but I am certain he will be gald to help you in whatever way he can.

We are returning WOODPIPE to you by parcel post, wrapped carefully, and we thank you very much for giving us the opportunity of using it.

Very sincerely yours,

Martha B. Bullitt, Secretary
Art in Cinema Society

November 17, 1947

PAYMENT SCHEDULE FOR INDIVIDUAL CONTRIBUTING ARTISTS TO

ART IN CINEMA - Series III

Artist's Name	Title of Work	Payment
Sidney Peterson	THE CAGE	$25.00
	HORROR DREAM	15.00
Sara Katherine Arledge	INTROSPECTION	15.00
Reginald McMahon	MARS	15.00
Oskar Fischinger	ABSTRACTIONS	20.00
Joseph Vogel	HOUSE OF CARDS	25.00
Jordan Belson	TRANSMUTATION	20.00
Kenneth Anger	ESCAPE EPISODE	25.00
Hal McCormick	SUITE #2	20.00
Harry Smith	NUMBER 5, NUMBER 6	10.00
	TOTAL	$190.00

O.K._____

Mrs. Noble Hamilton
In charge of Film Programs

/mbb
Statement by the Art in Cinema Society
for the artists.

Art in Cinema Society
San Francisco Museum of Art
Civic Center, San Francisco

Payment to Mr. Paul Velguth for musical scoring services on Art in Cinema, Series Two and Series Three @ $5.00 per night.....

$50.00

per/mbb for the A. I. C. Society.

O.K. Mrs. Noble Hamilton
In charge of films.

July 16,1947

Mr. James W. Moore
420 Lexington Ave.
New York 17,N.Y.

Dear Mr. Moore,

Do you think there would be any possibility of showing the film MOTION on our Fall series, to start next October?

Things are going fairly evenly here. We're trying to dig up material for the Fall showings. It gets more difficult each time, as you can well imagine.

I wish again, to thank you for your many courtesies and favors in the past.

Most Sincerely yours,

Frank Stauffacher

AMATEUR CINEMA LEAGUE, INC.

420 LEXINGTON AVENUE · NEW YORK 17, N. Y.

Hiram Percy Maxim, *Founder*

Officers and Directors

Stephen F. Voorhees, *President* · John V. Hansen, *Vice-President* · Ethelbert Warfield, *Treasurer* · Roy W. Winton, *Managing Director*

C. R. Dooley · Mrs. L. S. Galvin · H. Earl Hoover
Harold E. B. Speight · Philip N. Thevenet · Floyd L. Vanderpoel

James W. Moore, *General Consultant*

Telephone MOhawk 4-0270

July 21, 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

I have your letter of July 16, and since Mr. Moore is on vacation at the moment, these requests for Club Library films have been referred to my desk.

In line with his past policy of sending you "Kaleidoscopio" and "The Fall of the House of Usher," I am sure he will be glad to loan you our print of "Motion" if you will let us know the specific date in October that you would like to screen the picture.

Let us know as soon as possible the approximate date of the screening and we will reserve the film and send you appropriate publicity for your program notes.

Cordially,

WILLIAM HOWE

July 27, 1947

William Howe
Amateur Cinema League, Inc.
420 Lexington Avenue
New York, New York.

Dear Mr. Howe;

Thank you very much for your letter. We would like to show MOTION on our program for October 31st. If this date is satisfactory with you we would like confirmation of it as soon as possible. We would also lake to get any information on the production etc. that you may have for use in our program notes.

If you have any films in your library that would seem to you to be suitable for our programs, we would like to learn of them. We are always anxious to learn of material.

Sincerly yours,

Harry E. Smith
Art in Cinema Society
San Francisco Museum of art.

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Telephone MOhawk 4-0270

July 31, 1947

Mr. Harry E. Smith
San Francisco Museum of Art
San Francisco, California

Dear Mr. Smith:

In reply to your letter of July 27, we will be glad to book you for the Film Library print of "Motion" for your screening on October 31.

The film runs 400 feet of 16mm Kodachrome. It was produced by Henry E. Hird, FACL, of Ridgewood, N.J.

The review of "Motion," in the December, 1946, issue of MOVIE MAKERS, reads in part: "Henry E. Hird ... has chosen in his present offering to illustrate one of the cine film's most interesting capacities - its power to analyze motion. ... Mr. Hird has observed and recorded with cinematic sureness such things as what happens when cream is poured into a cup of coffee and is filmed in such a manner that the action is greatly slowed down for careful analysis. We watch the mechanics of flying seagulls, in landings and takeoffs. We look at the manner in which crystals are formed from chemical combinations, as well as at opening flowers, by time lapse filming. Smoke rings are shown and there are fine examples of the familiar dives caught in slow motion. Mr. Hird's picture compares favorably with the best slow motion studies of the professional screen, and it presents a number of fresh subjects."

We would be glad to send you other films; but actually, we have few prints that would be of any interest to the type of audience which your screenings draw. Nearly all of our library films are personalized travel pictures or unpretentious family photoplays that serve as good examples to other amateur filmers, but have little to do with the experimental or the development of the motion picture as an art form.

However, we shall be glad to put you in touch with anyone who comes up with a film that might be of interest to you.

Cordially,

WILLIAM HOWE

am

August 8, 1947

Mr. William Howe
AMATEUR CINEMA LEAGUE, INC.
420 Lexington Ave.
New York, 17, N. Y.

Dear Mr. Howe:

Harry Smith has asked me to reply to your kind letter to him of July 31st confirming from our end the October 31st date for showing of the film MOTION. May we know from you as soon as possible what the rental on this film will be? When it is sent we would prefer to have it sent express prepaid with the express charges added on to your bill to us, and we will return it express prepaid. Please let us know if this arrangement will be agreeable to you.

If you have, or know of anything that might fit in with our type of programs on 35mm we'd certainly appreciate knowing about it for in the near future we may have facilities for running 35mm.

May we hear from you soon regarding the rental fee of MOTION?

Sincerely,

Martha B. Bullitt

Martha B. Bullitt
Secretary, Art in Cinema

AMATEUR CINEMA LEAGUE, INC.
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James W. Moore, *General Consultant*

Telephone MOhawk 4-0270

12 August 1947

Miss Martha B. Bullitt
San Francisco Museum of Art
The Civic Center
San Francisco, Calif.

Dear Miss Bullitt:

Your letter of August 8 and one from Harry Smith (already replied to by our William Howe) were on my desk on my return from vacation.

If I might suggest, at this somewhat late date, that you and Mr. Smith peruse my rather considerable earlier correspondence with Frank Stauffacher, you would discover:

(1) That there will be no rental charge for the use of our 16mm. Kodachrome film, MOTION, and;

(2) That we have no other films, either 35mm. or 16mm., which we feel might be of interest on your programs.

Since there will be no bill for the use of MOTION, I propose sending it by Express Collect, which will obviate any necessity for you to remit to us for a prepaid shipment. We shall, of course, expect the film returned at your expense.

Sincerely yours,

JAMES W. MOORE

16 Sept.,1947

James W.Moore
Amateur Cinema League, Inc.
420 Lexington Ave.
New York 17,N.Y.

Dear Mr. Moore,

Just a few lines to accompany the announcement of our forthcoming film showings, and to thank you for this and all favors of the past. (I'm sorry I slipped up in not adding FACL after Mr. Hird's name).

If you could contact your circulation department, I'd most appreciate them getting my <u>new address</u> for mailing my copy of MOVIE MAKERS --

30A Glover Street
San Francisco 9, Calif.

Again, many thanks.

Sincerely,

Frank Stauffacher

November 20, 1947

Mr. James W. Moore
Amateur Cinema League, Inc.
420 Lexington Avenue
New York, 17, N. Y.

Dear Mr. Moore:

Just a line to thank you very much for your kindness in letting us have MOTION. It was very much enjoyed.

We have no program note to send you, only our thanks and appreciation of your courtesy.

Sincerely,

Martha B. Bullitt, Secretary
Art in Cinema Society

30 Nassau St.
Princeton, N. J.
Sept. 9 - 47

Mr. Harry S. Smith
Do San Francisco Museum of Art
San Francisco, Calif.

Dear Mr. Smith:

Thank you for your letter requesting to use my film. I would be glad to let you use it if you feel it is worth showing. Unfortunately I ran into financial and other difficulties while making it and it was never fully completed and no sound-track was ever made. As it stands it is little more than a record of my early experiments with illuminated translucent plastics.

If you wish I can send it to you to run off and you can decide whether you wish to show it or not. Let me know and I will do as you say.

Sincerely yours

James E. Davis

Even if you do not consider your film worth showing, we are very anxious to be able to have a look at it. As, despite your doubts, we will probably want to show it in our series, if you could send it to Express collect sometime after October 5th, we will be able to make room for it on one of our allready rather full programs. The reason that I say for you to wait untill october to send it is that we do not want to keep what may be your only print any longer than is necessary. Actually we would like to prevue it as soon as possible, so that if you have a duplicate print you might send it to us at once and we will keep it untill after our showing (providing we do use it) in October.

Sincerly yours,

James E. Davis
30 Nassau Street
Princeton, New Jersey.

30 Nassau St.
Princeton, N.J.
Sept. 15-47

Dear Mr. Smith:-

I sent to you - by air-mail express collect - a copy of my movie on seminaled plastics. as I need you in my previous letter, it needs music - so when you look at it I hope you can play some records - as wireless. If you think it can be used I will try to have a record made with some music + a few words of explanation before you use it.

I would appreciate it if you would show this film to some of the museum representatives. Perhaps they might be interested in exhibiting some of the plastic designs. actually they are more impressive when seen in reality than when recorded by film.

I am now trying to do a film which begins where the other film leaves off. It will be entirely of reflections

and multi-colored reflections. It will be — I hope — a great advance over the present film.

If my plans work out I may be in San Francisco late in October. Let me know when — and if — you succeed — decide to — I can show my film and I will try to be there then.

Thanking you for your kindness, I am

Sincerely yours

Jim Davis

30 Nassau St.
Princeton, N.J.
Sept. 14-47

Dear Mr. Smith:-

Thank you for your letter of Sept. 12th. I will send my film to you express collect as you suggested. You can then see whether you think it is worth showing. It is really just a record of how my use of diminished transparent planes developed in painting in which the chief interest is motion.

Since the film has no sound track it needs music which is — any kind would be better than nothing. I would like possible to play records when showing it. Perhaps you could have a disc made — with some Edgar Varese or John Cage music — & send it to you to use with it. Or would you get involved in copyright trouble over that. I don't know about such things.

Perhaps you would advise me or give me some suggestions as

show musical accompaniment would be provided for the film.

I will send the film to you this week — but don't say I didn't warn you — and my feelings will not be hurt if you decide not to use it.

I am now working on a new film — which begins where the present one leaves off. I hope it will be completed satisfactorily —

Sincerely yours

James E. Davis

30 Norman St.
Princeton, N.J.
Oct. 17, 47

Mrs. Harry L. Smith
c/o San Francisco Museum of Art
San Francisco, Calif.

Dear Mrs. Smith:-

Several weeks ago I sent to you, by air express collect, my film on transparent plastics. Since I have not yet received it back and I am wondering if you are planning to show it in your series. I may be in San Francisco this fall and if there is a possibility of your showing my film I would like to be there at that time. Would you kindly let me know about it.

Sincerely yours
James L. Davis

Plaza
Post St
Stockton

P.S. If San Francisco as crowded as most places — since I've never been there I would appreciate suggestions as to a good hotel where I might possibly get a room —

Maurice
76 Post

Drake Wiltshire
340 Stockton

Palace Hotel
Post

Da

October 27, 1947

Mr. James E. Davis
30 Nassau Street
Princeton, N. J.

Dear Mr. Davis:

Harry Smith has given to me your letter of October 17th as he is devoting nearly all of his time to his own film just now and rarely is able to get in to the Museum.

We showed your film last Friday evening (October 24th) along with some of Oskar Fischinger's early work and a short black and white abstraction by Harry Smith. I enclose to you a few of the program notes. Your film was very favorably received; we heard a number of interested comments on it after the showing. We did play music with it (at the moment I do not remember what it was). We all thank you very much indeed for the opportunity of showing your film to the Art in Cinema audience. I'm only sorry that your letter has come into my hands so late, for I know you would have wanted to see your film shown. But we shall hope for better luck all round with your forthcoming film.

If you are still planning to come to San Francisco I think any of the following hotels would be satisfactory to you:

PLAZA HOTEL, Post & Stockton Sts.; HOTEL MAURICE, 761 Post St.; HOTEL DRAKE WILTSHIRE, 340 Stockton St. San Francisco. Should none of these prove possible, call us when you get here and we shall be glad to help out with more suggestions.

We shall return your film within a week. I believe we shall be able to sendyou a small rental on it too; you shall hear fruther from us in this regard. With many thanks to you, and apologies for this long delay in answering your letter,

Most sincerely,

Martha B. Bullitt

30 Nassau St.
Princeton, N. J.
Oct. 29 - '47

Miss Marsha B. Bullitt
% San Francisco Museum of Art
San Francisco, Calif.

Dear Miss Bullitt:

Thank you for your kind letter of Oct. 27 with the news of the showing of my film on Haiti - and the copies of the program notes.

I am sorry I missed the showing, but will try to get to San Francisco later, also thanks for the information about Kodak etc.

Sincerely yours

James L. Davis

2106 North Las Palmas
Hollywood 28, Calif.
November 5, 1947

Harry Smith
Art in Cinema Society
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mr. Smith:

Yesterday I mailed a print of my film, FRAGMENT OF SEEKING, to the Museum by Railway Express. It should reach you sometime Thursday. I trust that you will be able to include it on your November 7th program, as you suggested in our telephone conversation a few days ago.

Kenneth Anger has told me that you had some discussion about the rental fee to be paid for our films while you were visiting here, but that no definite conclusion was reached. Since Mr. Anger is coming to San Francisco for the November 7th showing, he can again discuss the matter with you at that time.

Enclosed is an extra program note concerning my film, in case you need it.

Thanks very much for sending "Flat-Hatting" down to us so quickly--although unfortunately we still did not receive it on time. I was hoping you would send it by Air Express as they make deliveries on Sunday. Even by Special Delivery the post office did not get it to me until Monday morning. However, being only seven minutes worth it was not missed particularly.

Let me hear from you soon.

Yours very sincerely,

Curtis Harrington

Curtis Harrington

P.S. Please return my film immediately after screening it as I have another booking for it.